

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 12.

NEW YORK: SATURDAY, MARCH 22, 1879.

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THE VARIETY STAGE.

TONY PASTOR'S.

The business at this house has been good throughout the past week, and the great success attending the highly popular burlesque of T. P. S. Elnafore, will warrant its continuance until the end of the season, early in April, when Mr. Pastor takes the troupe on the road with it. Gus Williams' talents and versatility are fully appreciated and his characterization of the Rt. Hon. Sir Joseph Lager receives enthusiastic encores nightly. Little Buttercup, hitherto played by John Morris, was taken on Monday night by Georgina Smithson, a young lady whose excellent voice has gained much popularity on the variety stage. Geo. Merritt's Ralph Rackstraw has already been commended. He has a good, manly tenor, and sings and acts with vigor and expression. Miss Scidler as Josephine is in every way commendable, and Jennie Satterlee as Hebe is a general favorite. T. P. S., taken as a whole, has become an admirably sustained performance. The famous "German pair," the Wynans, make their first appearance in this city next week, and Lotie Watson, very appropriately called the lady with jaws of steel, will present her wonderful achievements of strength. Smith and Byrne in their manipulations of various musical instruments. Mr. Pastor has also added a card in Harry Woodson, the great delineator of the good, old-fashioned darkey. The Royal Marionettes are here this week, and, as operated by one person, furnish voice and action for fifty automaton. They are wonderful and entertaining. Georgina Smithson also appears in new specialties; and the patrons of this house should really go down and sympathize with Tony Pastor, for he has caught the infatuation of the pedestrian craze, and tells all about it in a new song that can just now be immensely appreciated.

THE COMIQUE.

The most difficult of all obstacles in the management of a variety theatre, the selection and arrangement of a taking programme, has given Messrs. Harrigan and Hart but little apprehension of late. The cause of their anxiety has rather been the inadequate capacity of their theatre to accommodate the crowds which cannot be kept away. The Mulligan Guard Ball has scored a great hit at this popular house, and bids fair to remain until the end of the season. Mr. Harrigan presents, in his inimitable way, the truly good fourth ward politician whose experience with whiskey often makes it difficult to suppress his wrath, when his natural impulses are to thrash everybody within reach, yet withal, a true representative of the rollicking, fun-loving Irishman. Dan Mulligan, his son, as presented by Tony Hart, is as fine a piece of characterization as we have seen this gentleman present. He is equal to all the demands of the character, which is not at all an easy one before an audience in which are found the very subjects of his creation, but he looks it, feels it and acts it perfectly. John Wild, as Captain of the Skidmore Guards, is especially commendable in his representation, and Billy Gray will be found very ludicrous as the chaplain of the Skids. The rest of the cast is well sustained by the members of the company. The 4 Aces have been engaged for this week, and from the fact that their popularity is already assured, comment is unnecessary; Fred. F. Levantine, the world's greatest equilibrist, is also here this week; the first appearance at this theatre of Minnie Farrell, the accomplished change artist; re-engagement of Reynolds and Walling, who will appear in a new act written expressly for them, and the re-engagement of Prof. A. W. Sawyer, the celebrated Copophone artist, will make up a bill that compares favorably with the former excellent ones presented at this house.

THE LONDON.

Whatever Manager Donaldson attempts to do, he does well. The bills presented at this popular theatre are always replete with all that is calculated to please the thousands who visit the house every week, and such a thing as a row of empty seats at any performance is an unheard of thing at the London. This week Lizzie Daily in challenge elog-dance; Constantine and Lawton in their new creation, called Sublime and Ridiculous; John Kernell in North of Ireland specialties; the Tundors in original comic songs and specialties; J.W. McAndrews, the Watermelon Man; Murphy and Mack in their Irish specialties; Polly Daly, serio-comic vocalist; Alf. Lawton as the Escaped Convict; Murphy and Shannon, the teachers of German comedy, in original Dutch specialties; Salsuma in feats of strength; Girard Brothers, song-and-dance artists. A sketch, entitled "The Colored Troops Fought Nobly," introduces the entertainment, and it is concluded by John Murphy's new afterpiece, replete with local hits, laughable incidents and startling situations, entitled Murphy's Dream. It will make the London popular this week.

HARRY MINER'S.

A jolly evening may always be had at this popular East-side resort. The people in the olio are always well up in their business, and Manager Harry Miner will see to it that his attractions are always the best obtainable. The bill this week is quite as good as its predecessors, and among the new faces may be found many of the favorites now on our city variety programmes. McCarthy's Luck is the sketch that commences the evening's sport, and is followed by Elsa Carnissa, the charming vocalist; Frank Carr and Lulu

Wentworth in their musical sketch, The Happy Pair; Barrie Durell the refined lyric artist; Livingston Brothers and John Murtz, the American Acrobats; Courtland Sisters, the popular vocalists; the universal favorites, Fannie Beane and Charles Gilday, have been engaged for this week and will prove quite a card; McCauley and Howe, double harp song-and-dance artists; the Burgesses in a sketch, Trouble in the Family; Wood and West, the skatorial songsters; Seaman and Somers, the ebony team, and the conclusion is brought about by a sketch, entitled The Shadow of a Crime.

VOLKS GARDEN.

This week's programme at Volks shows a decided improvement in those presented of late, although the management is always hard at work in endeavoring to obtain talent that will furnish an entertainment to the patrons of the Volks equal in excellence to those of its rivals and up to the standard always adhered to at this comfortable house. The first on the bill is a parlor entertainment by the Lady Minstrels, Mlle. Lucille's combination, who are first-class in their line, and sure to meet with success; Miss I. O., the petite motto vocalist; the Woods in their laughable musical sketch; Minnie Lee, who will sing Harrigan's latest song; Pettit and White, Ethiopian song-and-dance artists; Mlle. Lucille in her original songs; Prof. H. J. Campbell, the renowned Wizard and Illusionist; Minnie Clyde, who is sure to find a welcome; the Woods in a sketch, entitled German Insurance; Ben Dodge, the great motto vocalist; first appearance of I. O. and Signor Elviro in new and startling acts. The whole to conclude with the laughable act, entitled Pat Murphy, showing his adventures and love with the Princess Black Eyes.

The American Theatre, under the management of Robert E. Day, presents attractions which are always fresh and good.

VARIETY NOTES.

At the Theatre Royal, Christchurch, Australia, Henry V. has had a grand run of several evenings with good success.

Baker and Farron, the German dialect performers, have been doing good business in Napier, New Zealand.

J. H. Surridge of Kelly & Leon's Minstrels, who severed his connection with the troupe when they arrived at Melbourne, Australia, has arrived in San Francisco.

Kelly & Leon's Minstrels are about returning to Australia. The company performed at Oamaru, Timaru, and Ashburton, in New Zealand, on their way northward from Dunedin. Everywhere crowded houses met them.

Alice Gilmore has instituted suit in the Police Court of Indianapolis, charging the proprietor of the City Garden with giving an unlicensed performance. She is trying to get even with Crane for having got judgment against her for breach of contract.

Minnie Rainforth and Ned Campbell, the stage manager of the City Garden, Indianapolis, have doubled up for life. They were assisted by one of our prominent clergymen. In closing the contract Ned done the handsome thing. After the closing of the theatre he gave the "gang" a sumptuous feast, and all that sort of thing.

Burt Clark of Clark and Edwards', "The Merry Swiss Couple," now filling an engagement at the Novelty Theatre, was married in Louisville on the afternoon of the 12th to Miss Mary Golden of Ogdensburg, N. Y., who came thence to meet Mr. Clark that he might not break any of his professional engagements. "Squire Clement performed the ceremony, and Charles L. Mousch and Miss Carrie Howard acted as attendants.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC THEATRE.—H. M. B. Shipafore, an excellent burlesque on H. M. S. Pinafore, was given at this theatre last week to crowded houses. The plot is the same as in Pinafore, but the words and music have been changed, and the scene laid on a canal-boat. The singing and acting was very good, and the piece was set with that perfection which characterizes Manager Gooding's work. One of the features of the play was a sailor's hornpipe excellently executed by Miss Tillie Antonio, who impersonated Ralf Makehay, the love-sick deck hand. John F. Sheridan as Daisy Buttercup kept the audience in a continuous roar. Returns of the walking match were given out during the evening, at each performance. Although Shipafore was a great success last week, Manager Gooding decided to give something fresh this week, and among the many attractions offered are: Delchanty and Hengler, the Brooklyn favorites, in their comedy sketch of Fun in the Kitchen; Frank Mills, Teutonic comedian and late of the Bowery Theatre; Harry Bryant, ventriloquist and humorist; Avery and Laune, double horizontal performers; Wood and Beasley, king music huckers, who play on numerous instruments; John Williams, Lancashire clog dancer; the Belmonts, Charles and Lodino, trapeze performers; return of the popular songstress, Miss Edith Hart; Cassin and Fritz, acrobats; Miss Kitty Sharpe, an accomplished song-and-dance lady and jig dancer; the Coltons, Andy and Ida, sketch and musical artists; and Walter Fletcher, comic. Ladies' night has been changed to Thursday night. An extra matinee was given on Monday to an overflowing house.

VOLKS.—Hyde and Behman's Flat Boat Pinafore was produced at this theatre last week, and, owing to its success, will be continued this week. The clothing of the crew and the trimness and fitting of the deck of the vessel were in strict conformity with Navy rules, and do not justify the title of the burlesque. Then the vessel is supposed to be broadside on, yet right in the centre of the deck stood the helm, and this, even persons with a very limited knowledge of nautical matters, know is not the place for it. It

was put there, no doubt, to add to the effect of the deck, yet we advise Messrs. Hyde and Behman to take it off, for it detracts rather than adds. With these exceptions the burlesque is very good. The acting was fair, and the singing of Ralph and Josephine, by the Carleton Sisters, as good as that of any of the Pinafore companies that have appeared in Brooklyn. A fine bill of attractions are offered this week: the Dutch impersonator, Sam Devere, whose name alone is a sufficient guarantee of a fine entertainment; Pat Rooney, in his well-known Irish specialties; Jennie Morgan, vocalist; Murphy and Morton, in Irish songs.

PHILADELPHIA.

NEW NATIONAL.—The attractions for the present week are: Messrs. Kearney and Powers, Charles H. Green, the Thompson Brothers, Harry Walton, and Jennie Kendrick. The performance concludes with the sensational drama, The Detective, James F. Montague assuming the principal role. On Tuesday evening Harry Richmond, the well-known variety actor, received a benefit, the house being literally packed.

GRAND CENTRAL.—Under its new management this theatre is apparently a financial success. The olio entertainment for the week includes the African dwarf, Tommy; Messrs. Lloyd and Parker in a musical act; Mlle. Zoe and Mons. Searle in a trapeze act; the song-and-dance artist, Billy Sanford; also John Moran, the Webster Brothers, Ada Morgan, Ella Sheldon, J. S. Manning, and F. H. Chester.

FOY'S AMERICAN THEATRE.—Morello Bros., Fanny Prestige, Young Hercules, Dan Mason, Leonard and Moore, Holmes Grover, Jr., and May Somme are the new arrivals for the present week.

MILLER'S WINTER GARDEN.—Sartori Parlor Opera troupe sang Offenbach's Marriage by Lanterns on Monday evening to a fair audience. Preceding the opera Mlle. Elise, Conway and Egan, Ward and Wells, Kitty Sheppard and Joe Mack took parts in the olio.

NOTES.—Billy Wright, the variety performer, was buried on Sunday last. He was an old-timer.—Gilmore, manager of the Grand Central, expects to run three theatres next season.—Col. C. H. Fuller, general advance agent of the Great London Circus, is in our city.—Al. McDowell has been seriously ill, but has fully recovered.—Lew Simmons, of minstrel fame, and late of Simmons & Slocum's minstrels of this city, has gone with a minstrel party to Cape Town, South Africa.

CHICAGO.

MARCH 16.

HAMLIN'S.—C. W. Barry is an excellent actor in a certain line of parts, but he appears to no advantage in the character of George Bradstock, "a repentant express robber," in the astonishing drama called Broken Fetters, which contains gore enough even for the sanguinary patrons of the gallery of this theatre. Hamlin has a stock company which is strong in many respects, but which is not evenly balanced. Clara Cole, the new leading lady, has made a very favorable impression as a conscientious artist who is really above the run of work allotted to her. Edward Barrett is a capital comedian, but his tendency to gag often upsets the gravity of his fellow-actors. H. M. Markham and Alf. Johnson are actors of acknowledged ability. Thursday evening has been set apart as "Ladies' night," when smoking is prohibited. March 17, W. T. Melville in Smoke, or the Pirates of the Chesapeake—one of J. J. McCloskey's emanations I believe. In the olio the new people are Signor Giovanni and trained birds, McIntyre and Heath, and J. A. Gulick. Erba Robeson, Ella Mayo and C. W. Young remain.

METROPOLITAN.—A short but excellent variety bill has been given at this theatre, this week, of which the Herd Sisters and Annie Hindle have been the most prominent features. Edwin Browne's drama, Good as Gold, has scored a positive success, and is, without doubt, the best play to be seen upon the variety stage. Mr. Browne opens at the Grand Central, Philadelphia, March 31. John Allen will anticipate the more pretentious managers by floating Pinafore 17th. Inez Sexton, late of the Oates company, will sing Josephine, and the other principal parts are assigned as follows: Admiral, R. Pope Cooke; Captain, James A. Barney; Deadeye, A. A. Armstrong; Rackstraw, Harry P. Kelly; Buttercup, Fanny Wood, and Hebe, Miss Kemmick. The opera will be preceded by the usual variety performance, the new faces being the Davenport Brothers, acrobats; the Victorinis and Annie Bradburn.

ACADEMY OF MUSIC.—A not remarkably good olio has preceded the "drama" of Wild Bill this week. In the latter frightful conception appeared one Julian Kent, who was billed in large type, but for what reason Manager Emmet may perhaps be able to state—I cannot. March 17, Schoolcraft and Coes, Perry Brothers, Sparks Brothers, Halsey and West, and Tommy Turner—new. Little Mack, Charles T. White, the Swains, and the St. Felix Sisters remain. W. H. Bartholomew, the pantomimist, is now a member of the stock of this house.

NOTES.—The Archer Comique company start out from this city, 17th. They have a panorama of Ireland.—Harry Wood and his talented wife Fanny are great favorites at the Metropolitan. They are really first-class.—Alfred and Lulu Wynan have secured a date in this city, for their new comedy written by Lewis, the Detroit Free Press man.—Flora Baker, formerly of Hamlin's stock, has joined Rice's Surprise Party. She is a charming little actress, and is, moreover, a Chicago girl, born and bred.—James Roche has left the Academy of Music.—A colored minstrel company, organized here and styled the Georgia Minstrels, open at the West End Opera House next week.—Belle Gilbert has been engaged at Hamlin's, vice Miss Baker.—Manager William Emmet should send to the right-about the two or three "hams" in his stock company who annoy the patrons of the Academy. They are positively offensive.—Lina Tettenborn and Mose W. Fiske have "hit" Detroit very hard with Tina.

SAN FRANCISCO.

BELA UNION.—The attractions here during last week (10th) were the female boxers, Miss Mollie Burdian and Miss Jessie Lewis. Miss Burdian is a blonde and sports blue garters, blue tights and blue satin trunks. Miss Lewis is a brunette, and wears black garters, white tights and crimson satin trunks. Both boxers wear body shirts with short sleeves. They are nearly equal in size, weight and activity—each being rather spare in form. They set to very lively, after a little preliminary boxing, and box with spirit, rushing in with evident zest. Then it is ding-dong, give and take, in a lively manner until the end of the round. Each round is a repetition of the first, ending with lively and spirited rallies. The olio, as always, was full of attractive acts, by the Richmond Sisters,

Cummings and Harrington, the Vaidis Sisters, Charley Reed, Patti-Rosa and others. The comedy-drama of Alice, the Shop Girl, in which Miss Rena, Fred G. Maeder and the whole company appear, was very cleverly acted and well put on the stage. The house crowded nightly.

ADOLPH.—The Victoria Loftus British Blondes and Ned Buckley's Variety olio have attracted good houses. The minstrel first part and interlude were full of attractive features, commencing with the great Sarony in his specialty, The French Dancing Master, which is a masterpiece of burlesque characterization. The Etz-tine Sisters have again introduced their clubs. Harry LeClair and Victoria Loftus are loudly applauded for their new act, Lena the German Street Singer, and Waters and Kelly in their song-and-dance, "Flower of My Affections," are encored half a dozen times. Mr. James Marlow, the Banjo King, and Lottie Elliott, the Skipping Rope Queen, come in for their share of approbation. The performance concludes with a burlesque of Black-Eyed Susan—Victoria Loftus as William, Carrie Willoughby as Hatchet, Harry LeClair as Susan, and Geo. Atkins as Dame Hatling, or cate a great deal of merriment. The same bill will be presented to-night.

LOUISVILLE, KY.

NOVELTY THEATRE.—No departures. Arrivals March 17, Sellen and Burns, Ed. Christie. The highly amusing burlesque of H. M. S. Pinafore, written by Mr. Hubert W. Egan, and now being performed at Carver's & Dixey's Eleventh Street Opera House, Philadelphia, will be produced for the first time in this city at this theatre with Clark and Edwards, the Merry Swiss Couple, in the principal female roles, and Miss Vic Reynolds as Ralph Rackstraw; Phebe, the Cousin, Mr. Tim Morris.

METROPOLITAN THEATRE.—Departures: Geo. W. Thompson and drama Rip Van Winkle. Arrivals 17th: Noskalenta, Fred Lavarnie, and W. J. Thompson, supported by Frank Foster and Mary Booth, in drama of Leopold.

WOODLAND GARDEN THEATRE.—March 16, (Sunday), the Hanleys, Billy and Lizzie, Olly Audley, Glenn Sisters, Carrie and Emma, Ajax, Billy Baker, Cummings and Mack, Roltair, Lange Brothers, Billy Butler, Orville and Whiting were billed to appear, but on account of Mr. Whiting being sick in Cincinnati they had to cancel the date.

PHOENIX HILL THEATRE.—Sunday, March 16, the Merry Swiss Couple, Clark and Edwards, Vic Reynolds, Gloss Brothers, and Con Fredericks, Morris and Greene, Lydia Rosa Ed Christie, Belle Fostelle and N. B. Shimer.

LEON GARDEN.—The Met. company of last week.

NOTES.—In consequence of Burt Clark and Tim Morris impersonating female characters in the burlesque Pinafore at the Novelty Theatre, we anticipate a very sorrowful couple, as we fear they will have to sacrifice their moustaches.

BALTIMORE, MD.

FRONT STREET.—There was quite a good bill at this theatre last week. Mrs. Emma Brennan and Ida Farren in serio-comic songs; Miss Jennie Lindsey, Eugene and Gasiton, the gymnasts; Leslie and Burnell in their sketch, Our Carolina Home; Reynolds and Walling, Miss Minnie Farrell, and others in first part, concluding with the three-act drama, A Wrecked Home. Next week George France, supported by Harry Loraine, in A Block Game; also Mlle. Zoe Zemonetti and Mont Searle, Andy and Carrie Cahill, Mayo and Williams, Lily Hall, and Belle Fairmount in variety entertainment. Mr. A. Nachman retires from the management of this theatre, having sold his entire interest to George Nachman.

CENTRAL.—The performances opened with the burlesque Pinafore, followed by Sadie Gomersal in local selections, and Sanford and Wilson closing with the sensational drama, Dashing Charlie; Charles E. Emmett playing the leading character, supported by Sadie Gomersal and the stock company. I have seen many poor plays, but I think this is the worst yet; there is really nothing in it. This week the Milton Jaspers. They will appear in Ma, Look at Him. They were very successful here a few weeks ago, and I have no doubt good business will be done. Campbell and Burke, the Bauer Sisters, Wiley Hamilton and Watson and Ellis.

CINCINNATI, O.

VINE STREET OPERA HOUSE.—On account of the immense success attending the engagement of the Egyptian Hall combination and French "Nac Nac" dancers, they will be retained another week, strengthened by a score of female artists.

COLISEUM.—Mr. Wren, the comedian, has closed his engagement here. The management has effected an engagement with Mr. George W. Thompson, who will appear on Monday evening as Henri Lagardere, in The Duke's Motto. In addition to the drama, an olio of much merit will be presented, in which will appear the only female horizontal bar performer in the world, Miss Emma Alfredo, assisted by Louis Alfredo; D'Alvi Sisters, in songs; the Grinnells, Hattie and Bennie. Monday 24th, the popular and versatile actor, William L. Gleason, produces an entirely new play, The Devil Doctor.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—Crowded houses nightly during last week. The performances fully merited the great attendance; and then, Manager Shelby had it all his own way. For this week: James W. Brigham, Marie Whittingham and Master Newman; Frank and Eugene Snydams, Topack and Long, Frank Lewis, Dewitt Cook, Lynn Sisters, Tillie Antonio, and Frank Rogers, together with the stock company. For next week: Alice Gleason, Prof. Leon and Son, Charles Waterfield, Pauline Hartman, and the Apollo Quartette. The Lynn Sisters, Frank Lewis, and Tillie Antonio will remain over. The Pinafore fever has also affected Manager Shelby, and during next week a burlesque of that much-performed piece will be placed upon the boards, entitled, H. (His) N. (Nibs) S. (Schoner) Pinafore. It is said to be exceedingly funny.

MILWAUKEE, WIS.

On Saturday Mr. Warren Sweetland, proprietor of the Milwaukee Theatre (variety), had to close, business being so poor that he could not keep up under it. A short time since he was doing a good business, but like many others, could not stand prosperity—must make money faster; so he launched forth with a large troupe on the road to take the country by storm and astonish the trangers. They would be astonished. He engaged the Grand Opera House in Milwaukee, to retrieve his losses, with the sad result chronicled. He started with considerable capital and no experience. He has re-

tired with plenty of the latter. "It comes high, but we must have it." We may be favored with a new management shortly.

Miscellaneous.

INDIANAPOLIS, IND.—City Garden: N. T. Stevens, together with Minnie Oscar Gray, in their drama, Saved from the Storm, was the main attraction. The drama was splendidly mounted. Campbell, Sprague, Filmore, Miss Robinson furnished Mr. Stevens and Miss Gray the necessary support; in fact all done well. The olio presented C. H. Fielding and Maggie Walker, Maggie and Billy Hanley, Johnny Max, Johnny Smith, and Dan Sulby. The announcements the coming week are: The Pensleys, John and Leo, Love Sisters, Josie Austin, Kelly and Haley, with Dan Selby in the leading role of his drama, The Irish Detective.

PROVIDENCE, R. I.—Theatre Comique: Pinafore, after a successful run of two weeks, is to be withdrawn to make room for a burlesque of the opera, with local hits. The new comers are: Manchester and Jennings, Mlle. Marie Vestval, Devlin and Tracy, Sherwood Sisters, Billy Carter. Miss Emma Rice and Fanny Lucille remain another week. Music Hall: Mr. Olds is to be congratulated. The Roller Skating Rink is a success. The assemblies are largely attended and decidedly a la mode.

COLUMBUS, O.—Athenum: Ten of the people announced last week failed to put in an appearance, and a small company have been playing to light houses. House is closed this week for repairs. Will open 24th with the Egyptian Hall Mystery for one week and continue renting to combinations until June 1. This cozy little theatre has about seen its last variety days, as it is the intention next season, beginning Sept. 1, to run first class combinations, same as Opera House.

WASHINGTON, D. C.—Comique: The special features of the week were Charles S. Rogers and Mattie Vickers. The departures 15th were: Williams and Sullivan, Cleveland; Rixford Brothers, no date; Cumley and DeForest, Baltimore; Rogers and Vickers, New York; Fanny May, Philadelphia; W. J. Thompson and Lottie Forrest, Louisville. The May Fiske Blondes are announced.

NEW HAVEN.—The Gaiety is doing a very prosperous business. The new arrivals 17th are: Cool Burgess, Mabel Pearl, Frankie Christie and ballet. The old company remain. The Tivoli is doing good business, and begins the new week, 17th, with May Raymond, Verona Carroll, May Rice, Monyert Sisters, Nellie Florence, Boyd and Sarafeld. No new arrivals at Schwed's.

CLEVELAND, O.—Theatre Comique: The principal attractions for the current week are the Austins, Charles and Carrie; the famous Hibernian eccentrics, Williams and Sullivan; the vocalist, Fannie Ducre, Senator Frank Bell, etc., with Master Moncrief and McGill and Ryland. The Comique attracts large crowds nightly.

ERIE, PA.—Grand Central Theatre: Departures 15th: Sparks Bros., to Chicago; Fannie Bernard, to Cleveland. Arrivals: Hines and Blossom, song-and-dance artists; Daisy Remington, serio-comic, and Ella Huntley, a debutante. Remaining: Mlle. Vestval, Minnie Gray, Lottie Bell, Josie Warden and Dave Wilson.

PITTSBURGH, PA.—Williams' Academy of Music: Opening 17th, Chas. L. Davis and Emma Verne in Alvin Joslyn; Flora Moore, Foley and Sheffer, and Curry and Hall. Continuing: Alice Gleason, Allie Smith, Thatcher and Hume, and Ed Neery. Trimbles: Closed.

Senator Bob Hart's Conversion.

Senator Bob Hart (James M. Sutherland), the comic minstrel lecturer, was baptized in the Berean Church, with four other converts, at noon on Sunday last, by the Rev. John Quincy Adams, the pastor. After the ceremony the congregation united in a joyful hymn. When the service was over the congregation flocked about Senator Hart, who stood beside Mr. Adams, to shake his hand and speak words of encouragement. Mr. Adams gave a reporter the history of Senator Hart's conversion:

"He was riding to his home, near Hackensack, on an Erie train, about four weeks ago, under a prolonged spree—he was even then under the influence of liquor—when an acquaintance told him that a well-known minstrel who, like himself, has been losing ground in his profession on account of his intemperance, had signed the pledge and turned into the upward path. Mr. Sutherland said, 'If that man can reform, I believe there is hope for me.' He had a severe struggle, but, with the encouragement of his good wife, he triumphed. Then he came to this city, and signed the pledge at a temperance meeting. On Sunday last, Mr. Sutherland rose in the church, and made a profession of faith. He has, I say gladly, determined to devote himself to the Gospel ministry. I believe that he will be a successful minister. He has great readiness in clothing his thoughts with effective language, the great need of a minister. I propose to realize a project that I have long cherished. It is the starting of a school, in my church, for the instruction of persons who desire to enter the ministry. Mr. Sutherland will be my first pupil, and I am sure he will be an apt one. I will open my school on Tuesday morning." The first day of Senator Hart's new religious life, yesterday, was darkened by the death of his father. He died in the home of a daughter, on Bergen Heights. The Rev. Mr. Frederick Sutherland of Gilbertville is a brother of Senator Hart's.

The dresses to be worn by Miss Neilson in the new drama, The Crimson Cross, at the Adelphi Theatre, London, are described as veritable works of art, and as having been designed regardless of expense. The actress personates Isabel of Bavaria, Queen of Charles the VI. of France, the imbecile monarch, for whose fancy playing cards were first invented, and whose folly lost France at Agincourt. Queen Isabel, if history is to be believed, had exquisitely fair hair and eyes of liquid black.

Jennie Worrell, who once displayed her shapely limbs in burlesque opera here, and who is now performing in the legitimate in London, has so smitten an English noble that his four-in-hand is at her service at the end of each performance.

Mme. Dockrill and husband go with P. T. Barnum; also Emma Lake and Katie Stokes. Mr. Barnum's manager, G. F. Bailey, who is now in Europe, has purchased an unknown animal, eight feet long, four feet high, and weighing a ton.

Our Buffalo correspondent, sententious "By the way, how many Fifth troops are there in existence at Probably not more than one to

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston, Mass.

BOSTON MUSEUM.—A Cup of Tea and Pinafore have been played throughout the week to good business. Saturday evening was the occasion of Lizzie Harold's benefit. The house was crowded, and a very hearty reception was given the lady by her numerous friends, some of whom presented her with beautiful floral tributes. The pieces selected were School and Trial by Jury. All of her brother and sister artists appeared at their best—especially George Schiller in Trial by Jury. This gentleman, playing only the small part of the "end jurymen," made the audience roar with laughter at his first misadventure, and by his grotesque and extremely funny business, kept them in a state of hilarity until the fall of the curtain. Mr. Schiller, for so young a man, possesses great dramatic ability, and is destined to make a fine comedian of the Robson-Crane school. We are pleased to learn that he is re-engaged for next season. Pinafore will be continued the present week until Saturday evening, when George Wilson will receive a benefit, presenting Dot, Sketches in India, and The Limerick Boy.

GAIRTY.—Chimes of Normandy through the earlier, and The Sorcerer through the latter part of the week, have done but moderately good business. The patrons of the Gaiety were agreeably disappointed in the Adah Richmond troupe, their singing and acting being much better than was expected. On Monday, 11th, we are to have another Pinafore at this house, Henri Laurent's Fifth Avenue company, which is billed for a week.

GLOBE.—This house has hardly paid its gas bill with Rice's Extravaganza combination in Evangeline during the past week. This company remain one night longer (Monday, 17th), on which occasion Lizzie Webster will take a benefit. She says it will be her "farewell" to the stage. On Tuesday evening Rice's Surprise Party, fresh from a successful engagement on the Pacific Slope, opens in William Gill's Horrors. This play was such a success in San Francisco and Chicago that we expect to be highly entertained. The company will probably produce Hiawatha, Nathaniel Chiles' play; also John J. McNally and Dexter Smith's new extravaganza, entitled Revels. Our theatre-goers are impatient to witness Revels, as its authors are highly respected in dramatic circles here.

BOSTON THEATRE.—The new play, entitled Andre Fortier, was presented for the first time upon any stage Tuesday evening, the 11th inst., at the Boston Theatre. No doubt Mr. Sardon wrote the play as he supposed an American play should be written, but it is readily seen that he is dealing with a subject with which he is entirely unfamiliar. It lacks the realistic touch which an author perfectly at home with his work would have been able to give it, yet Andre Fortier in the main is a good play, but it will not make the money for its owners which The Exiles did. The stage setting was gorgeous in the extreme, and great attention was paid to every detail. One peculiarity about the play, and still something to be found in most French pieces, is that it contains so many acts or tableaux. An American play written in more than five acts would not be had by any manager, yet they will patiently wade through innumerable tableaux, which are used the same as acts, written by a Frenchman. The acting as given by the company is good. The houses through the past week have been very fair. At this early date it will be difficult to say the length of run the piece may attain.

HOWARD THEATRE.—The Howard opened Monday, the 17th, with Dominick Murray in Inshavogue. The drama was preceded by a long olio of variety. The house was extremely good for a Monday night, but it being a holiday probably had something to do with it.

GAIRTY THEATRE.—Pinafore by Henri Laurent and the Fifth Avenue company, is acknowledged by those who witnessed the performance Monday evening, to be the best representation of the piece yet given in Boston.

GLOBE.—The benefit of Miss Lizzie Webster at the Globe Monday evening, was a decided success. The young lady was overwhelmed with flowers, and she has reason to be justly proud of the place she holds in the estimation of the Boston public.

Philadelphia.

ARCH STREET THEATRE.—The Oates troupe commenced the second and last week of its present engagement at this theatre on Monday with Girofle-Girofla, which, with few exceptions, was rendered very well. Mrs. Oates has a clear voice, and always sings in tune, but her acting tends towards coarseness, and oftentimes partakes too much of the burlesque, which facts were particularly noticeable in her performances last week of Le Petit Duc. In Girofle-Girofla she won the applause of a large and appreciative audience, which she truly merited. Mr. Beverly, the tenor, who has an excellent voice, did full justice to the character of Marasquin. This gentleman is indeed an artist in every respect. Mr. Connell sang well, but acted poorly the character of Mourzouk. This opera was repeated Tuesday evening. The repertoire for the balance of the week is: Les Cloches de Corneville, for Wednesday and Thursday; La Marjolaine for Mrs. Oates' benefit Friday night, and Girofle-Girofla for Saturday. On 24th Mr. and Mrs. George S. Knight in Otto.

WALNUT.—Mr. and Mrs. Williamson appeared on Monday evening at this theatre in the characters of Mike and Maggie Macarty in the effective Irish drama, The Emerald Ring. This drama was written by John Brougham for Mr. and Mrs. Barney Williams, and the right to perform the drama was purchased by the Williamson. The play has many attractive incidents, though but little plot. The Williamson's rendition of their respective characters was very enjoyable and entertaining, and Mrs. Williamson's vocalization received repeated and continued applause. She sings with taste and good effect. The other characters of the play were well filled by the stock. The performance concluded with the farce of The Fool of the Family, in which Mrs. Williamson appeared as Betty Saunders, and invested the character with considerable humor. Both pieces will be repeated every night during the week. On Monday, 24th inst., F. C. Bangs.

THE PARK.—In consequence of the non-arrival of the costumes, the new opera, The Masked Ball, was not produced till Tuesday evening at this handsome little theatre. The company includes Alice Hosmer, Clara Armand, Edith Carleton, J. P. Corliss, Harry Bragan, and H. Brougham. Judging from sale of seats, the opera will draw good houses for some time.

BROAD.—Pinafore remains anchored at this theatre; and judging from the large audiences it draws, it will not leave this port for some time. This week the stage is set with an entirely new scene, which for beauty and finish, has never been surpassed on any stage in this city. It was constructed by Arthur Wright, and represents the deck of a British war-ship, having two masts, complete rigging and a handsome cabin. In the background there is a panorama of the city of Portsmouth, England.

CHESTNUT.—On Monday evening Engaged entered upon its second week, and continues to draw full houses nightly.

NORTH BROAD.—Pinafore and Trial by Jury are still in full tide of success at this house, having entered upon their sixth week on Monday evening. The present has been the brightest season of this theatre since its existence.

ELEVENTH STREET OPERA HOUSE.—This cosy little theatre is doing a very large business with its Pinafore. So eager are the public to see this Pinafore that seats are secured over a week in advance. This house closed Saturday evening, as the troupe goes to Baltimore next Monday.

MUSEUM.—Joseph J. Fannin and troupe opened at this theatre on Monday evening to a fair audience in the drama of Step by Step, and will remain throughout the week.

NOTES.—Joseph Sanson, our court interpreter, has secured a copyright of his new play, Hope and Ambition, which will be produced at one of our leading theatres. Annie Pixley will be connected with one of our theatres next season. Lizzie Creese, one of the favorites of the Walnut Street Theatre, who has been very ill, is rapidly recovering. The museum and theatre at Ninth and Arch streets has been leased by James McGirr for five years. All the scenery and personal property belonging to Fox's American Theatre was sold by the Sheriff last week, the purchaser being Mr. Curran, the business manager.

Chicago.

MARCH 16.

McVICKER'S.—The Surprise Party closed their three weeks' engagement 15th. Their stay in Chicago has been both pleasant and profitable, though it could be wished that their repertoire had been exhausted. Robinson Crusoe and Babes in the Wood, both capital burlesques, have been "done out" here. Horrors, which has been given all of this week, has been entirely reconstructed, and the company now do nothing better. Of course there is no more coherence to this burlesque than to any of the others, but coherence is not required in this form of entertainment. Suffice it to say that Horrors is unusually well provided with nonsensical dialogue and atrocious puns, all set to the most captivating bouffe airs of Offenbach, Lecocq, Hervé, etc. Willie Edouin is very funny as Homesteepe, and Alice Atherton, Louise Searle, Ella Chapman, and the rest are provided with good parts, of which they make the most physically, vocally, and histrionically. The company go to Boston from here. March 17, Strakosch Italian Opera Company, one week. The operas to be given are The Huguenots, Faust, Mignon, Romeo and Juliet, Lohengrin, Martha, and Carmen; following comes Pinafore, under command of Admiral Duff, for an indefinite period.

HOOLEY'S.—Lotta has drawn tremendous houses this week in Musette. It is impossible to point out the excellencies or defects in the acting of this captivating little sprite. There's nothing like her under heaven. The company provided by Messrs. Abbey and Schoeffel is a very good one. Ed. Marble, P. A. Anderson, Clement Bainbridge, Julia Harchett, and Agnes Proctor are artists whose names are guarantees that parts entrusted to them will lack little. March 17, Olive Logan Sikes' adaptation of La Cigale. A version of this piece was done at this theatre sometime since, with Edie Ellsler in the title role, without success. March 24, Modjeska, Harry Sargent, scarf-pin, palacete, and all. Sargent is a thoroughly good fellow, and I rejoice at his success. "Uncle Dick" Hooley is looking ten years younger since he has been taking the cream of the business.

HAVELY'S.—Joe Emmet, in his never to be worn out Fritz, has proven that he is a dramatic load-stone. Although he was at Hooley's two weeks ago, he returns to this theatre and draws a succession of crowded houses. Fritz is evidently good for many seasons to come, though rewriting the piece has not improved it. At best it was but a diaphanous affair. However, Emmet's magnetic presence and sweet voice quite atone for the defects in the play. March 13 every person attending was presented with a souvenir in the shape of the words and music of Mr. Emmet's song, "Climb up; or the Mountain Guide," each copy bearing Emmet's autograph. March 17, John McCullough, supported by Charles Barron and T. W. Davey's company. Emily Gavin of this city will play the leading female roles.

NOTES.—Charles Thornton has organized a company to support him in Simon Kenton, and takes the road 17th. Katie Putnam starts out 24th, supported by Edwin Clifford's company. At the Academy of Music, Peoria, Ill., Harry Webber and a company are doing Grover's Boarding House—not with Len's permission I fancy. I see that Nate Salisbury offers a note of J. H. Wallack's (for \$100) for sale. No use, Nathaniel; many professionals of my acquaintance hold J. H.'s notes, and will continue to hold them until they are sensible enough to sell them for waste-paper. Den Thompson follows Modjeska at Hooley's. Some fun ahead. R. Pope Cooke, known as the "great uncrushed," essays the Admiral in Pinafore at the Metropolitan to-morrow night.

San Francisco.

MARCH 19.

CALIFORNIA THEATRE.—Mother and Son has been favorably received. Miss Rose Osborne has in Marcelle a part that gains sympathy from the audience because of telling situations and very good lines, but beyond saying that she is quiet and pleasing, we cannot go further in praise. She lacks power in physique and voice, and although some of the situations are trying, she is rather too agonizing a poser. Fanny Morant was so hoarse that criticism is entirely out of the question. This artist is so popular here, however, that despite not being heard she gained a recall every night. Marie Wilkins has made the hit positive. So refreshingly vulgar, so artistically coarse, so loudly sly, that she is last to be forgotten as Madame Cotteret. Lillian Cleves Clarke is indeed a very pretty and promising young actress, but we have actresses here who could have played the part equally well, and it is the universal opinion of the press that the superiority of the stock company shone out again on this occasion. Marie Prescott, as Madame Traubad, the Mayor's wife, once more displayed her versatility. Her fine conception of the French intrigante, her elegant dressing and personal beauty, have excited general comment and praise. Miss

Long, the ex-soubrette, played the innocent coquette, Zoe Denisart, very naturally. As she is about to abdicate in favor of Miss Ada Gilman she begins to grow in public favor. Miss Cobb plays Marianne and Miss Pierce Claudine, both ladies showing good taste and good judgment in their acting and dressing. Ada Shattuck was particularly pleasing as Felice. She is a very pretty girl. Mr. George Clarke is fully equal to the part of Fabrice, and proves to be a good reader, with easy manners, a clear voice and pleasing face. Helms made an impression. Mrs. Bradshaw is most successful as Brochet, and with Marie Wilkins may be coupled a favorite. Mr. Bassett as Mayor Traubad bore the honors of the stock company, and was careful, to the minutest detail, of his acting and "make-up." Mr. Welles as Amaury, Mr. Cotter as Lichard, and Mr. Felix Morris as Clavajol, were all good. Mother and Son has been mounted magnificently. The weather has been very much against all theatricals, but nevertheless Mother and Son has drawn good houses and a packed matinee. It will be continued next week. Nothing as yet announced for the third week of engagement of Union Square company, but The Two Orphans is talked of.

The rediting of the California Theatre takes place Holy Week, when the house will be closed. The designs for the new painting and decorations are said to be magnificent. It is announced, too, that a floor will be constructed to lay over the orchestra chairs for the use of balls, masquerades, etc., when such occasions are fashionable and profitable. Lewis Morrison announces The Hunchback for his benefit with Rose Eyttinge and Rose Wood in the cast as Julia and Helen respectively.

BUSH STREET THEATRE.—The new burlesque of The Ramblers is as successful as Hobbies. The parody Richelieu, with Goodwin carrying a wonderful imitation of Barrett through the entire performance, and his new sketch of Sothorn as Lord Dundreary, has re-established himself as the best mimic we have ever seen. There will be two matinees this week, and Thursday night Goodwin takes a benefit. The Frolics will be succeeded by the Hyers Sisters, Monday, 10th.

BALDWIN'S.—The Barlow, Primrose, Wilson and West Minstrel troupe have played their last week at this theatre, giving good satisfaction to light houses. Rose Eyttinge opens here Wednesday night in The Miner's Daughter (That Lass o' Lowrie's), supported by the company who are at present engaged at the Grand Opera House in Sami Morse's Passion Play, after which she will produce Kate Peyton, the play underlined so long at the California Theatre, and which, through one of the freaks of Miss Eyttinge, was not produced there.

GRAND OPERA HOUSE.—The Passion Play, Brooklyn.

PARK THEATRE.—Fanny Davenport opened here on Monday night in Pique, and, owing to the inclemency of the weather, the attendance was only fair. This lady's acting is too well known to need comment, suffice it to say that she played with her usual force and ability. She was ably supported by the stock company, who were re-engaged for this occasion. The audience were offered a treat in seeing George R. Edison acting the part of Sammy Dimple. He is a favorite with the public, and is always well received, as he ought to be, for he is an actor of merit, and a better one can hardly be found. James M. Hardie's Mathew Standish could be improved. When we picture to ourselves a man whose word is law, we associate him with a firm step and slightly phlegmatic in his demeanor. This Mr. Hardie seemed to overlook, and it was his chief fault. Pique will continue until Thursday, when Divorce will be substituted. Next week B. Macaulay in Uncle Dan!

COURT SQUARE.—Nick of the Woods, with Joseph Proctor as the Jibboomsey, was presented at this theatre last week to poor business. Mr. Proctor's acting, it is needless to say, was good. He was well supported, with the exception of William J. Shea, as Roland Forrester, whose acting was poor in the extreme. Mr. Shea did not seem to comprehend the part—did not feel, and hence could not act it. He is also a poor elocutionist. In short, his Roland Forrester was a mere automaton. If Mr. Shea would assume less prominent parts, he might at least be so good as to approximate perfection, but while he continues to undertake to play such roles as Roland Forrester, he will inevitably prove a failure. Miss A. Van Buren's acting as Tillie Doe was commendable. Monday evening, Parted, by Mrs. F. S. Chantreau and company, was given to fair house.

MUSIC HALL.—Minnie Cummings, who, it will be remembered, some time ago had a difficulty about her parlor entertainment and the production of the Manhattan Beach opera, in New York, has had a new grievance. It appears that J. T. Brooks got Miss Cummings to agree to play for one week at Music Hall, in the plays of Dora, a Farmer's Daughter, and Camille, under his management. On Monday Mr. Seaver brought over from New York, the scenery for the plays, but as the money was not forthcoming, he took it away again. In the afternoon Brooks was seen on the ferryboat distributing the tickets in a reckless manner, and it is to be inferred that his condition was not as it should be. As the whole matter of presenting the play had been placed in his hands, nobody else could do anything, and therefore in the evening there was no performance. The probability is that there will be no performance the rest of this week.

ATHENIUM.—Brian Borohme, under management of a Mr. Fitzpatrick, was to have been presented at this theatre on Monday evening, but was not given owing to the smallness of the audience and that the rent had not been paid nor the salaries of the actors or musicians.

ACADEMY OF MUSIC.—Lohengrin by the Mapleson opera troupe, 20th. Ole Bull concert, in which Marie Roze will take part, 24th.

Washington, D. C.

The past week the theatres were comparatively empty. The audiences were small at first and gradually grew smaller, until last evening hardly a handful of people were present at either the National or Opera House. The success of the week was Pinafore, by our amateurs, at Lincoln Hall. They have reduced H. M. S. P. to a nicety that challenges professional presentations. Misses Swallow, Flynn, Bryan, and Messrs. Hay, Hoff, Nymen, and Daniels are worthy of the highest praise.

NATIONAL.—Conn was not performed with the accustomed ease of Mr. Boucicault. The piece was finely set, but the distribution of characters was wonderfully injudicious. Mr. Boucicault opens in Cincinnati 17th; St. Louis, 24th; Chicago, 31st; San Francisco to follow.

Baltimore, Md.

HOLIDAY.—Fanny Davenport appeared in Divorce, Pique, As You Like It, and as Imogen in Cymbeline, this being her first appearance here in this role. She has a correct conception of the part, and gave a very satisfactory rendition of it. Edwin Price, her leading support, is only fair. Mr. Russell was excellent as Posthumus. Mr. Gilbert, Mr. and Mrs. Eberle, and others of the company, played very well the parts given them, making it a very good performance. Miss Rehan, as Lu Ten Eyck in Divorce, very fairly divided the applause with the star by a bright performance of the character. The part of Rosalind, in my opinion, is by far Miss Davenport's best role. She excels in high comedy, but I do not think she appears to advantage in parts that require much pathos. Mr. Eberle, as Adam, delivered his lines with a great deal of feeling. Mr. Gilbert gave an excellent performance of Touchstone. Mr. Russell, as Jacques, rendered The Seven Ages finely. His Matthew Standish in Pique was also well done. Hattie O'Neil was good as Raith in the same play. Mrs. Eberle, Miss Claxton, and the balance of the company were satisfactory. Mr. Thompson is quite a versatile actor. He has done some excellent work this week, as Ragnoney Jim in Pique, Captain Lynde in Divorce, and the banished Duke in As You Like It. Miss Davenport's dressing is magnificent. Next week Tony Pastor and his New York company.

FORD'S.—Messrs. Robson and Crane, as the Dromios in The Comedy of Errors, were greeted by large audiences. I think the greater credit belongs to Mr. Crane, as he has to counterfeit Mr. Robson's funny little voice, manner, etc., which he certainly has done to perfection. Messrs. Harry Coulter and R. J. Dillon ably seconded them as the Antipholi. Mr. Coulter being especially good. Kate Forsythe gave an excellent performance of Adriana. This is her first appearance here, and she has shown herself to be an actress of great merit. The general support was good. The bright little farce, A Cup of Tea, was given before the comedy, in which Messrs. Marble, Dunbar, and Dillon, and Miss Fannie Francis took part. On Friday and Saturday nights Our Bachelors was given. This week Gilbert's Engaged, with Messrs. Keene, Hocy Lanagan, Waverley, and Galloway, and Misses Vaders, Stuart, Wallace, and Mrs. Gorman in the cast. March 24, Carnecross' Minstrels; 31st, Pinafore returns.

ACADEMY OF MUSIC.—Ole Bull on Wednesday, and Wilhelm on Thursday. Of course there is no comparison in their playing. Ole Bull with his musical fireworks, etc., pleased our grandfathers years ago, but we have made a step forward since then. Wilhelm of course played magnificently; nothing is wanting either in execution, tone, or expression.

Cincinnati, O.

GRAND OPERA HOUSE.—Modjeska combination closed a successful engagement at this house, on Saturday night, March 15. The company left for St. Louis 16th. Commencing evening of 17th, we are to have a week of Dion Boucicault in The Shaughraun. Next Sunday, March 23, we are to have one night of the Colville company (en route to New Orleans). They will appear in Robinson Crusoe and introduce some Pinafore business. Robson and Crane are announced for Monday, March 21.

HEUCK'S OPERA HOUSE.—Oliver Doud Byron closed his engagement 16th. Commencing Monday evening, Milton Nobles and company in Nobles' Plays for the People; he will open in Man of the People, with a strong cast.

GERMAN THEATRE.—Dr. Klaus (Dr. Clyde is the English of it) was produced last Friday evening to a good house, at Robinson's Opera House. This evening (16th), will be produced, for the benefit of Mr. Donald, the stage manager, Lohrbach and Bettelstale; or, The Three Winters of a German Poet.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The return of the New York Criterion company on Thursday evening was marked by the presence of a good-sized audience, the play being Whims. Caste was produced Friday evening, and Whims again on Saturday night. Our Boys, by special request, constituting the attraction at the Saturday matinee. The troupe go to Buffalo. Mr. John T. Raymond will produce his new play, My Son, on the 17th.

GLOBE THEATRE.—Emmet is underlined for the production of The New Fritz at the Globe, from the 27th to the 29th, inclusive.

ACADEMY OF MUSIC.—The Unknown combination were quite successful in their week's engagement, and gave general satisfaction. The first three nights of the week, commencing the 17th, the military drama of Sherman's March to the Sea will be produced at the Academy, under the auspices of the Fifteenth Regiment, O. N. G., and on the 24th, Charlotte Thompson commences a week's engagement, producing Jane Shore and The Hunchback.

NOTES.—Rozenbaum, agent of Hartz the Magician, is in the city, arranging for the return of the Professor to the Academy in a short time. Mr. John B. Lang, a Cleveland bass, is doing Dick Deadeye with the Ellsler Pinafore company in Pittsburgh. Special Passenger Agent M. E. Gaul, of the L. S. & M. S. R. R., formerly publisher of the Opera House Programme, piloted the Criterion company to Elyria on Wednesday night, where they did an excellent business. Ed is quite an institution in Cleveland.

Pittsburg, Pa.

OPERA HOUSE.—Pinafore, with Edie Ellsler as Josephine, was given at this house the past week, beginning 12th, to large business. With the exceptions of Marie C. Taylor as Heloe; A. J. Waldron, as Ralph Rackstraw; and J. B. Lang, as Dick Deadeye, the balance of the cast was composed of the regular members of the stock company. The stage setting of the piece was the finest seen in this city for many a day, and the management deserve great credit therefor. Opening to-night, 17th, Mr. and Mrs. Geo. S. Knight and combination in Otto, one week. March 24, Jno. T. Raymond and company, one week; 31st, Strakosch's Italian opera company, with Miss Kellogg and Miss Cary, one week; April 7, Carnecross' Minstrels, one week.

LIBRARY HALL.—Mr. Geo. S. Knight refused to postpone his engagement at the Opera House, and in consequence Manager Ellsler transferred the entire Pinafore company to this house, where they play the present week.

NOTES.—Lyceum closed. On the 14th, Harry and Jno. Ellsler presented George Lerch, leader of the Opera House orchestra, with an ebony baton, for his untiring efforts in preparing the music for Pinafore. It is rumored that the Fifth Avenue N. Y. Pinafore company will play in this city Saturday, although nothing definite is yet announced.

New Orleans.

VARIETIES.—Changing the name of this theatre did not have a very beneficial effect. Grand Opera House sounds very well, indeed, but people will persist in calling things by their old names. The production of Pinafore was farcical in the extreme, and the amateurs very wisely gave up the ship on the night of the 8th. The theatre is closed, and the season really wound up. During the season the following attractions appeared: Union Square company in Mother and Son, two weeks, very bad business; Januscheck, one week of the same kind; Hess English Opera troupe, two weeks good business and one week poor; Robson and Crane, two weeks, paying business; Kate Claxton, one week, bad business; Pinafore, by amateurs, one week of decidedly bad business, and finale.

ST. CHARLES.—For want of attractions this house closed on the 8th. Manager Strong brought out this season Tony Denier's Pantomime company, Adah Richmond Opera Bouffe company, C. L. Graves company, George C. Boniface company, Coes and Schoolcraft company, Jennie Hughes and J. W. Mack company, Genevieve Rogers and F. E. Aiken company, Louise Pomeroy and J. W. Edwards company, Mishler's Swedish Vocal Quartette, and Prof. Alex. Freygang. The season was a disastrous one; the genial manager lost considerable. Several prominent stars and combinations disappointed him. He made a noble effort. Of the five theatres here the "Old Drury" is the best. It is larger, better constructed, and more desirably situated than any of the rest. It is the property of the N. O. Gas Light Company.

ACADEMY OF MUSIC.—Still continues in the field. Emerson and his minstrel band closed Sunday night last, and on Monday evening The Danites was produced here for the first time. It took well. McKee Rankin, Alex. Fitzgerald, Charles Parsloe, Louis Aldrich, Kitty Blanchard, and Bessie Hunter form the nucleus of the company. All are good. Aldrich appears to be a superior actor to Rankin. On Sunday night, 16th, Bartley Campbell's Pinafore company open for a week. Sam Colville's Folly company is booked to follow; and then we are to have Jack Haverly's Mastodon show.

NOTES.—McKee Rankin and his wife appeared here several years ago. They then ran a comedy company. Alex. Fitzgerald was assistant manager of the St. Charles under the DeBar regime. Charles Parsloe was a member of the old Varieties on Gravier street. Louis Aldrich played here prior to the war with the then celebrated Marsh children. Bartley Campbell was at one time a member of the N. O. press. The Opera House and Globe Theatre were not opened at all this past season. McKee Rankin and Thomas A. Hall are engaged in a legal squabble concerning The Two Orphans. Miss Eugenia Paul comes with the Campbell party. In all probability the St. Charles Theatre will be offered for sale or rent this summer. Jack Haverly ought to secure it. He could make this fine old theatre the leading place of its kind in the South. It is by far a finer theatre than the one he controls in Chicago.

Detroit, Mich.

Tally one for Strakosch. For once he "did himself proud," and Detroit has a friendly feeling toward him. For the first time in his capacity of manager of an opera company he has given us the full worth of our money. To begin the season opened with Aida—Kellogg, Cary, Adams, Pantaloni and Conly in the cast—and standing-room was at a premium at 7:30 o'clock. The rendering of this new (to us) opera was superb, the only drawback being the bronchial trouble of Pantaloni, who had to omit one entire scene on that account. Adams made a "palpable hit" from the first; his singing and acting being of the first order, his fervor and dramatic abilities resembling those of Campanini. Tuesday night Lucia, with Litta as the star, and a poorer cast than on the previous evening, but no one seemed to care for the rest of the cast, being entirely carried away by her magnificent singing. No singer who has appeared in this city won such golden opinions as this new diva. Friday night Huguenots, with the entire company in the cast. A more perfect representation of this grand work could not be imagined. Kellogg seemed to be driven on by Litta to do her very best, and well did she respond to the call. The opera ended with the fourth act, as it should, that being the climax, the fifth act being merely explanatory.

Saturday afternoon, Cary and Litta in Mignon, and in the evening Kellogg, Adams and Pantaloni in Carmen, both well rendered. The prompter talks altogether too loud and annoys those unfortunate enough to be near him.

Davey of the Detroit had Strakosch arrested for alleged breach of contract, claiming that Strakosch had signed to play at the Detroit, for 80 per cent. gross receipts, but that Manager Whitney had given him 87 per cent. It looked rather lively when the sheriff levied on all the baggage as soon as it reached the city, and the prospects for opera that night were not flattering; but Max got bail and the opera went on. Both came out with cards, etc., but as the courts will settle the dispute, we await the result.

This week Whitney has Denman Thompson in Joshua Whitcomb and the Saville Pinafore company, both good drawing attractions, and full houses will result.

A trashy lot of stuff called by courtesy a play—Tina the Milk Vender—has occupied the Detroit this past week; Lina Tottenburn and the poorest lot of sticks ever got together, all under the management of "Mose" Fiske. The lady herself is far above such a play (?) and such combinations, possessing, as she does, plenty of talent and a good voice. This week is offered "Unknown" Stevens and Emmet. I presume the hostile relations between the latter and Davey are amicably settled, as there was some strong talk regarding a starring tour which Davey was to have managed for "Fritz."

Louisville, Ky.

MACAULEY'S THEATRE.—March 10, 11 and 12, Kate Claxton and company played in The Double Marriage to fair business. J. H. Haverly's United Mastodon Minstrels played on the 13th, 14th, 15th and matinee of 15th, to the four largest audiences ever seen in this theatre. The rush so great on Mr. Eugene Elrod, the very gentlemanly treasurer of this house, that Manager Wm. A. Warner opened the second ticket-box for the first time in several seasons and sold tickets himself. The scene around the box-offices was very lively, but good order and the best of nature prevailed owing to the great advantage the rule has proved at this house, of "single file." Almost immediately after the curtain had risen "standing room only" was posted around the vestibule on Thursday night, and on Friday and Saturday night the same sign was up before eight

[CONTINUED ON SIXTH PAGE.]

THE VARIETY STAGE.

TONY PASTOR'S.

The business at this house has been good throughout the past week, and the great success attending the highly popular burlesque of T. P. S. Elnafore, will warrant its continuance until the end of the season, early in April, when Mr. Pastor takes the troupe on the road with it. Gus Williams' talents and versatility are fully appreciated and his characterization of the Rt. Hon. Sir Joseph Lager receives enthusiastic encores nightly. Little Buttercup, hitherto played by John Morris, was taken on Monday night by Georgina Smithson, a young lady whose excellent voice has gained much popularity on the variety stage. Geo. Merritt's Ralph Rackstraw has already been commended. He has a good, manly tenor, and sings and acts with vigor and expression. Miss Scitler as Josephine is in every way commendable, and Jennie Satterlee as Hebe is a general favorite. T. P. S., taken as a whole, has become an admirably sustained performance. The famous "German pair," the Wynans, make their first appearance in this city next week, and Lottie Watson, very appropriately called the lady with jaws of steel, will present her wonderful achievements of strength. Smith and Byrne in their manipulations of various musical instruments. Mr. Pastor has also added a card in Harry Woodson, the great delineator of the good, old-fashioned darkey. The Royal Marionettes are here this week, and, as operated by one person, furnish voice and action for fifty automata. They are wonderful and entertaining. Georgina Smithson also appears in new specialties; and the patrons of this house should really go down and sympathize with Tony Pastor, for he has caught the infection of the pedestrian craze, and tells all about it in a new song that can just now be immensely appreciated.

THE COMIQUE.

The most difficult of all obstacles in the management of a variety theatre, the selection and arrangement of a taking programme, has given Messrs. Harrigan and Hart but little apprehension of late. The cause of their anxiety has rather been the inadequate capacity of their theatre to accommodate the crowds which cannot be kept away. The Mulligan Guard Ball has scored a great hit at this popular house, and bids fair to remain until the end of the season. Mr. Harrigan presents, in his inimitable way, the truly good fourth ward politician whose experience with whiskey often makes it difficult to suppress his wrath, when his natural impulses are to thrash everybody within reach, yet withal, a true representative of the rollicking, fun-loving Irishman. Dan Mulligan, his son, as presented by Tony Hart, is as fine a piece of characterization as we have seen this gentleman present. He is equal to all the demands of the character, which is not at all an easy one before an audience in which are found the very subjects of his creation, but he looks it, feels it and acts it perfectly. John Wild, as Captain of the Skidmore Guards, is especially commendable in his representation, and Billy Gray will be found very ludicrous as the chaplain of the Skids. The rest of the cast is well sustained by the members of the company. The 4 Aces have been engaged for this week, and from the fact that their popularity is already assured, comment is unnecessary; Fred F. Levantine, the world's greatest equilibrist, is also here this week; the first appearance at this theatre of Minnie Farrell, the accomplished change artist; re-engagement of Reynolds and Walling, who will appear in a new act written expressly for them, and the re-engagement of Prof. A. W. Sawyer, the celebrated Coprophore artist, will make up a bill that compares favorably with the former excellent ones presented at this house.

THE LONDON.

Whatever Manager Donaldson attempts to do, he does well. The bills presented at this popular theatre are always replete with all that is calculated to please the thousands who visit the house every week, and such a thing as a row of empty seats at any performance is an unheard of thing at the London. This week Lizzie Daily in challenge clog-dance; Constantine and Lawton in their new creation, called Sublime and Ridiculous; John Kernell in North of Ireland specialties; the Tindors in original comic songs and specialties; J. W. McAndrews, the Watermelon Man; Murphy and Mack in their Irish specialties; Polly Daly, serio-comic vocalist; Alf. Lawton as the Escaped Convict; Murphy and Shannon, the teachers of German comedy, in original Dutch specialties; Salsuma in feats of strength; Girard Brothers, song-and-dance artists. A sketch, entitled The Colored Troops Fought Nobly, introduces the entertainment, and it is concluded by John Murphy's new afterpiece, replete with local hits, laughable incidents and startling situations, entitled Murphy's Dream. It will make the London popular this week.

HARRY MINER'S.

A jolly evening may always be had at this popular East-side resort. The people in the olio are always well up in their business, and Manager Harry Miner will see to it that his attractions are always the best obtainable. The bill this week is quite as good as its predecessors, and among the new faces may be found many of the favorites now on our city variety programmes. McCarthy's Luck is the sketch that commences the evening's sport, and is followed by Elsa Carnissa, the charming vocalist; Frank Carr and Lulu

Wentworth in their musical sketch, The Happy Pair; Barrie Durell the refined lyric artist; Livingston Brothers and John Murtz, the American Acrobats; Courtland Sisters, the popular vocalists; the universal favorites, Fannie Beane and Charles Gilday, have been engaged for this week and will prove quite a card; McCauley and Howe, double harp song-and-dance artists; the Burgesses in a sketch, Trouble in the Family; Wood and West, the skatorial songsters; Seaman and Somers, the ebony team, and the conclusion is brought about by a sketch, entitled The Shadow of a Crime.

VOLKS GARDEN.

This week's programme at Volks shows a decided improvement in those presented of late, although the management is always hard at work in endeavoring to obtain talent that will furnish an entertainment to the patrons of the Volks equal in excellence to those of its rivals and up to the standard always adhered to at this comfortable house. The first on the bill is a parlor entertainment by the Lady Minstrels, Mlle. Lucille's combination, who are first-class in their line, and sure to meet with success; Miss I. O., the petite motto vocalist; the Woods in their laughable musical sketch; Minnie Lee, who will sing Harrigan's latest song; Pettit and White, Ethiopian song-and-dance artists; Mlle. Lucille in her original songs; Prof. H. J. Campbell, the renowned Wizard and Illusionist; Minnie Clyde, who is sure to find a welcome; the Woods in a sketch, entitled German Insurance; Ben Dodge, the great motto vocalist; first appearance of I. O. and Signor Elviro in new and startling acts. The whole to conclude with the laughable act, entitled Pat Murphy, showing his adventures and love with the Princess Black Eyes.

The American Theatre, under the management of Robert E. Day, presents attractions which are always fresh and good.

VARIETY NOTES.

At the Theatre Royal, Christchurch, Australia, Henry V. has had a grand run of several evenings with good success.

Baker and Farron, the German dialect performers, have been doing good business in Napier, New Zealand.

J. H. Surridge of Kelly & Leon's Minstrels, who severed his connection with the troupe when they arrived at Melbourne, Australia, has arrived in San Francisco.

Kelly & Leon's Minstrels are about returning to Australia. The company performed at Oamaru, Timaru, and Ashburton, in New Zealand, on their way northward from Dunedin. Everywhere crowded houses met them.

Alice Gilmore has instituted suit in the Police Court of Indianapolis, charging the proprietor of the City Garden with giving an unlicensed performance. She is trying to get even with Crone for having got judgment against her for breach of contract.

Minnie Rainforth and Ned Campbell, the stage manager of the City Garden, Indianapolis, have doubled up for life. They were assisted by one of our prominent clergymen. In closing the contract Ned done the handsome thing. After the closing of the theatre he gave the "gang" a sumptuous feast, and all that sort of thing.

Burt Clark of Clark and Edwards', "The Merry Swiss Couple," now filling an engagement at the Novelty Theatre, was married in Louisville on the afternoon of the 12th to Miss Mary Golden of Ogdensburg, N. Y., who came thence to meet Mr. Clark that he might not break any of his professional engagements. "Squire Clement performed the ceremony, and Charles L. Mousch and Miss Carrie Howard acted as attendants.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC THEATRE.—H. M. B. Shipafore, an excellent burlesque on H. M. S. Pinafore, was given at this theatre last week to crowded houses. The plot is the same as in Pinafore, but the words and music have been changed, and the scene laid on a canal-boat. The singing and acting was very good, and the piece was set with that perfection which characterizes Manager Gooding's work. One of the features of the play was a sailor's hornpipe excellently executed by Miss Tillie Antonio, who impersonated Ralf Makehay, the lovesick deck hand. John F. Sheridan as Daisy Buttercup kept the audience in a continuous roar. Returns of the walking match were given out during the evening, at each performance. Although Shipafore was a great success last week, Manager Gooding decided to give something fresh this week, and among the many attractions offered are: Deleahanty and Hengler, the Brooklyn favorites, in their comedy sketch of Fun in the Kitchen; Frank Mills, Teutonic comedian and late of the Bowery Theatre; Avery and Laurie, double horizontal performers; Wood and Beasley, king music makers, who play on numerous instruments; John Williams, Lancashire clog dancer; the Belmonts, Charles and Lottie, trapeze performers; return of the popular songsters, Miss Edith Hart; Cassin and Fritz, acrobats; Miss Kitty Sharpe, an accomplished song-and-dance lady and jig dancer; the Collinses, Andy and Ida, sketch and musical artists; and Walter Fletcher, comedian. Ladies' night has been changed to Thursday night. An extra matinee was given on Monday to an overflowing house.

VOLKS.—Hyde and Behman's Flat Boat Pinafore was produced at this theatre last week, and, owing to its success, will be continued this week. The clothing of the crew and the trimness and fitting of the deck of the vessel were in strict conformity with Navy rules, and do not justify the title of the burlesque. Then the vessel is supposed to be broadside on, yet right in the centre of the deck stood the helm, and this, even persons with a very limited knowledge of nautical matters, know is not the place for it. It

was put there, no doubt, to add to the effect of the deck, yet we advise Messrs. Hyde and Behman to take it off, for it detracts rather than adds. With these exceptions the burlesque is very good. The acting was fair, and the singing of Ralph and Josephine, by the Carleton Sisters, as good as that of any of the Pinafore companies that have appeared in Brooklyn. A fine bill of attractions are offered this week: the Dutch impersonator, Sam Devere, whose name alone is a sufficient guarantee of a fine entertainment; Pat Rooney, in his well-known Irish specialties; Jennie Morgan, vocalist; Murphy and Morton, in Irish songs.

PHILADELPHIA.

NEW NATIONAL.—The attractions for the present week are: Messrs. Kearney and Powers, Charles H. Grear, the Thompson Brothers, Harry Walton, and Jennie Kendrix. The performance concludes with the sensational drama, The Detective, James F. Montague assuming the principal role. On Tuesday evening Harry Richmond, the well-known variety actor, received a benefit, the house being literally packed.

GRAND CENTRAL.—Under its new management this theatre is apparently a financial success. The olio entertainment for this week includes the African dwarf, Tommy; Messrs. Lloyd and Parker in a musical act; Mlle. Zoe and Mons. Searle in a trapeze act; the song-and-dance artist, Billy Sanford; also John Moran, the Webster Brothers, Ada Morgan, Ella Sheldon, J. S. Manning, and F. H. Chester.

FOY'S AMERICAN THEATRE.—Morello Bros., Fanny Prestige, Young Hercules, Dan Mason, Leonard and Moore, Holmes Grover, Jr., and May Somers are the new arrivals for the present week.

MILLER'S WINTER GARDEN.—Sartori Parlor Opera troupe sang Offenbach's Marriage by Lanterns on Monday evening to a fair audience. Preceding the opera Mlle. Elise, Conway and Eagan, Ward and Wells, Kitty Sheppard and Joe Mack took parts in the olio.

NOTES.—Billy Wright, the variety performer, was buried on Sunday last. He was an old-timer.—Gilmore, manager of the Grand Central, expects to run three theatres next season.—Col. C. H. Fuller, general advance agent of the Great London Circus, is in our city.—Al. McDowell has been seriously ill, but has fully recovered.—Lew Simmons, of minstrel fame, and late of Simmons & Solomon's minstrels of this city, has gone with a minstrel party to Cape Town, South Africa.

CHICAGO.

MARCH 16.

HAMLIN'S.—C. W. Barry is an excellent actor in a certain line of parts, but he appears to no advantage in the character of George Bradstock, "a repentant express robber," in the astonishing drama called Broken Fetters, which contains more enough even for the sanguinary patrons of the gallery of this theatre. Hamlin has a stock company which is strong in many respects, but which is not evenly balanced. Clara Cole, the new leading lady, has made a very favorable impression as a conscientious artist who is really above the run of work allotted to her. Edward Barrett is a capital comedian, but his tendency to gag often upsets the gravity of his fellow-actors. H. M. Markham and Alf. Johnson are actors of acknowledged ability. Thursday evening has been set apart as "ladies' night," when smoking is prohibited. March 17, W. T. Melville in Smoke, or the Pirates of the Chesapeake—one of J. J. McCloskey's emanations I believe. In the old time, the new people are Signor Giovanni and trained birds, McIntyre and Heath, and J. A. Gulick. Erba Robeson, Ella Mayo and C. W. Young remain.

METROPOLITAN.—A short but excellent variety bill has been given at this theatre, this week, of which the Iford Sisters and Annie Hinde have been the most prominent features. Edwin Browne's drama, Good as Gold, has scored a positive success, and is, without doubt, the best play to be seen upon the variety stage. Mr. Browne opens at the Grand Central, Philadelphia, March 31. John Allen will anticipate the more pretentious managers by floating Pinafore 17th. Inez Sexton, late of the Oates company, will sing Josephine, and the other principal parts are assigned as follows: Admiral, R. Pope Cooke; Captain, James A. Barney; Deadeye, A. A. Armstrong; Rackstraw, Harry P. Kelly; Buttercup, Fanny Wood, and Hebe, Miss Kemmick. The opera will be preceded by the usual variety performance, the new faces being the Davenport Brothers, acrobats; the Victoris and Annie Braddon.

ACADEMY OF MUSIC.—A not remarkably good olio has preceded the "drama" of Wild Bill this week. In the latter frightful concoction appeared one Julian Kent, who was billed in large type, but for what reason Manager Emmet may perhaps be able to state.—I cannot. March 17, Schoolcraft and Coes, Perry Brothers, Sparks Brothers, Haley and West, and Tommy Turner—new. Little Mack, Charles T. White, the Swains, and the St. Felix Sisters remain. W. H. Bartholomew, the pantomimist, is now a member of the stock of this house.

NOTES.—The Archer Comique company start out from this city, 17th. They have a panorama of Ireland.—Harry Wood and his talented wife Fanny are great favorites at the Metropolitan. They are really first-class.—Alfred and Lulu Wynnan have secured a date in this city, for their new comedy written by Lewis, the Detroit Free Press man.—Flora Baker, formerly of Hamlin's stock, has joined Rice's Surprise Party. She is a charming little actress, and is, moreover, a Chicago girl, born and bred.—James Roche has left the Academy of Music.—A colored minstrel company, organized here and styled the Georgia Minstrels, open at the West End Opera House next week.—Belle Gilbert has been engaged at Hamlin's, vice Miss Baker.—Manager William Emmet should send to the right-about the two or three "hams" in his stock company who annoy the patrons of the Academy. They are positively offensive.—Lina Tottenbourn and Mose W. Fiske have "hit" Detroit very hard with Tina.

SAN FRANCISCO.

BELLA UNION.—The attractions here during last week (10th) were the female boxers, Miss Mollie Burdum and Miss Jessie Lewis. Miss Burdum is a blonde, and sports blue gaiters, blue tights and blue satin trunks. Miss Lewis is a brunette, and wears black gaiters, white tights and crimson satin trunks. Both boxers wear body shirts with short sleeves. They are nearly equal in size, weight and activity—each being rather spare in form. They set to very lively, after a little preliminary boxing, and box with spirit, rushing in with evident zest. Then it is ding-dong, give and take, in a lively manner until the end of the round. Each round is a repetition of the first, ending with lively and spirited rallies. The olio, as always, was full of attractive acts, by the Richmond Sisters,

Cummings and Harrington, the Vaidis Sisters, Charley Reed, Patti-Rosa and others. The comedy-drama of Alice, the Shop Girl, in which Miss Rena, Fred G. Maeder and the whole company appear, was very cleverly acted and well put on the stage. The house crowded nightly.

ADELPHI.—The Victoria Loftus British Blondes and Ned Buckley's Variety olio have attracted good houses. The minstrel first part and interlude were full of attractive features, commencing with the great Sarony in his specialty, The French Dancing Master, which is a masterpiece of burlesque characterization. The Ezzelene Sisters have again introduced their clubs. Harry LeClair and Victoria Loftus are loudly applauded for their new act, Lena the German Street Singer, and Waters and Kelly in their song-and-dance, "Flower of My Affections," are encored half a dozen times. Mr. James Marlow, the Banjo King, and Lottie Elliott, the Skipping Rope Queen, come in for their share of approbation. The performance concludes with a burlesque of Black-Eyed Susan—Victoria Loftus as William, Carrie Willoughby as Hatchet, Harry LeClair as Susan, and Geo. Atkins as Dame Hatling, create a great deal of merriment. The same bill will be presented to-morrow.

LOUISVILLE, KY.

NOVELTY THEATRE.—No departures. Arrivals March 17, Sellon and Burns, Ed. Christie. The highly amusing burlesque of H. M. S. Pinafore, written by Mr. Hubert W. Eagan, and now being performed at Carver's & Dixey's Eleventh Street Opera House, Philadelphia, will be produced for the first time in this city at this theatre with Clark and Edwards, the Merry Swiss Couple, in the principal female roles, and Miss Vic Reynolds as Ralph Jackstraw; Hebe, the Cousin, Mr. Tim Morris.

METROPOLITAN THEATRE.—Departures: Geo. W. Thompson and drama Rip Van Winkle. Arrivals 17th: Neoskalenta, Fred Lavarnie, and W. J. Thompson, supported by Frank Foster and Mary Booth, in drama of Leopold.

WOODLAND GARDEN THEATRE.—March 16, (Sunday), the Hanleys, Billy and Lizzie, Oly. Audley, Glenn Sisters, Carrie and Emma, Ajax, Billy Baker, Cummings and Mack, Rolfe, Lange Brothers, Billy Butler, Orville and Whitely were billed to appear, but on account of Mr. Whiting being sick in Cincinnati they had to cancel the date.

PHOENIX HILL THEATRE.—Sunday, March 16, the Merry Swiss Couple, Clark and Edwards, Vic Reynolds, Gloss Brothers, and Con Fredericks, Morris and Greene, Lydia Rosa Ed Christie, Belle Fostelle and N. B. Shimer.

LEON GARDEN.—The Met. company of last week.

NOTES.—In consequence of Burt Clark and Tim Morris impersonating female characters in the burlesque Pinafore at the Novelty Theatre, we anticipate a very sorrowful couple, as we fear they will have to sacrifice their moustaches.

BALTIMORE, MD.

FRONT STREET.—There was quite a good bill at this theatre last week. Mrs. Emma Brennan and Ida Farren in serio-comic songs; Miss Jennie Lindsey, Eugene and Gasiton, the gymnasts; Leslie and Burnell in their sketch, Our Carolina Home; Reynolds and Walling, Miss Minnie Farrell, and others in first part, concluding with the three-act drama, A Wrecked Home. Next week George France, supported by Harry Loraine, in A Block Game; also Mlle. Zoe Zenonetti and Mont Searle, Andy and Carrie Cahill, Mayo and Williams, Lily Hall, and Belle Fairmount in variety entertainment. Mr. A. Nachman retires from the management of this theatre, having sold his entire interest to George Nachman.

CENTRAL.—The performances opened with the burlesque Pinafore, followed by Sadie Gomersal in local selections, and Sanford and Wilson closing with the sensational drama, Dashing Charlie; Charles E. Emmett playing the leading character, supported by Sadie Gomersal and the stock company. I have seen many poor plays, but I think this is the worst yet; there is really nothing in it. This week the Milton Jaspers. They will appear in Ma, Look at Him. They were very successful here a few weeks ago, and I have no doubt good business will be done. Campbell and Burke, the Bauer Sisters, Wiley Hamilton and Watson and Ellis.

CINCINNATI, O.

VINE STREET OPERA HOUSE.—On account of the immense success attending the engagement of the Egyptian Hall combination and French "Né Né" dancers, they will be retained another week, strengthened by a score of female artists.

COLISEUM.—Mr. Wren, the comedian, has closed his engagement here. The management has effected an engagement with Mr. George W. Thompson, who will appear on Monday evening as Henri Lagardere, in The Duke's Motto. In addition to the drama, an olio of much merit will be presented, in which will appear the only female horizontal bar performer in the world, Miss Emma Alfredo, assisted by Louis Alfredo; D'Alvi Sisters, in songs; the Grinnells, Hattie and Bonnie. Monday 24th, the popular and versatile actor, William L. Gleason, produces an entirely new play, The Devil Doctor.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—Crowded houses nightly during last week. The performances fully merited the great attendance; and then, Manager Shelby had it all his own way. For this week: James W. Brigham, Marie Whittingham and Master Newman; Frank and Eugene Sydams, Topack and Long, Frank Lewis, Dewitt Cook, Lynn Sisters, Tillie Antonio, and Frank Rogers, together with the stock company. For next week: Alice Gleason, Prof. Leon and Son, Charles Watfield, Pauline Hartman, and the Apollo Quartette. The Lynn Sisters, Frank Lewis, and Tillie Antonio will remain over. The Pinafore fever has also affected Manager Shelby, and during next week a burlesque of that much-performed piece will be placed upon the boards, entitled, H. (His) N. (Nibs) S. (Schoner) Pinafore. It is said to be exceedingly funny.

MILWAUKEE, WIS.

On Saturday Mr. Warren Sweetland, proprietor of the Milwaukee Theatre (variety), had to close, business being so poor that he could not keep up under it. A short time since he was doing a good business, but like many others, could not stand prosperity—must make money faster; so he launched forth with a large troupe on the road to take the country by storm and astonish the Grangers. They wouldn't be astonished. He engaged the Grand Opera House in Milwaukee, to retrieve his losses, with the sad result chronicled. He started with considerable capital and no experience. He has re-

tired with plenty of the latter. "It comes high, but we must have it." We may be favored with a new management shortly.

Miscellaneous.

INDIANAPOLIS, IND.—City Garden: N. T. Stevens, together with Minnie Oscar Gray, in their drama, Saved from the Storm, was the main attraction. The drama was splendidly mounted. Campbell, Sprague, Filmore, Miss Robinson furnished Mr. Stevens and Miss Gray the necessary support; in fact all done well. The olio presented C. H. Fielding and Maggie Walker, Maggie and Billy Hanley, Johnny Max, Johnny Smith, and Dan Sulby. The announcements the coming week are: The Peasleys, John and Leo, Love Sisters, Josie Austin, Kelly and Haley, with Dan Selby in the leading role of his drama, The Irish Detective.

PROVIDENCE, R. I.—Theatre Comique: Pinafore, after a successful run of two weeks, is to be withdrawn to make room for a burlesque of the opera, with local hits. The new comers are: Manchester and Jennings, Mlle. Marie Vestvali, Devin and Tracy, Sherwood Sisters, Billy Carter. Miss Emma Rice and Fanny Lucille remain another week. Music Hall: Mr. Olds is to be congratulated. The Roller Skating Rink is a success. The assemblies are largely attended and decidedly a la mode.

COLUMBUS, O.—Atheneum: Ten of the people announced last week failed to put in an appearance, and a small company have been playing to light houses. House is closed this week for repairs. Will open 24th with the Egyptian Hall Mystery for one week and continue renting to combinations until June 1. This cozy little theatre has about seen its last variety days, as it is the intention next season, beginning Sept. 1, to run first class combinations, same as Opera House.

WASHINGTON, D. C.—Comique: The special features of the week were Charles S. Rogers and Mattie Vickers. The departures 15th were: Williams and Sullivan, Cleveland; Risford Brothers, no date; Cumley and DeForest, Baltimore; Rogers and Vickers, New York; Fanny May, Philadelphia; W. J. Thompson and Lottie Forrest, Louisville. The May Fiske Blondes are announced.

NEW HAVEN.—The Gaiety is doing a very prosperous business. The new arrivals 17th are: Cool Burgess, Mabel Pearl, Frankie Christie and ballet. The old company remain. The Tivoli is doing good business, and begins the new week, 17th, with May Raymond, Verona Carroll, May Rice, Moryett Sisters, Nellie Florence, Boyd and Sarsfield. No new arrivals at Schwed's.

CLEVELAND, O.—Theatre Comique: The principal attractions for the current week are the Austins, Charles and Carrie; the famous Hibernian eccentrics, Williams and Sullivan; the vocalist, Fannie Ducre, Senator Frank Bell, etc., with Master Monerief and McGill and Ryland. The Comique attracts large crowds nightly.

ELIZ, PA.—Grand Central Theatre: Departures 15th: Sparks Bros., to Chicago; Fannie Bernard, to Cleveland. Arrivals: Hines and Blossom, song-and-dance artists; Daisy Remington, serio-comic, and Ella Huntley, a debutante. Remaining: Mlle. Vestvali, Minnie Gray, Lottie Bell, Josie Warden and Dave Wilson.

PITTSBURGH, PA.—Williams' Academy of Music: Opening 17th, Chas. L. Davis and Emma Verne in Alvin Joslyn; Flora Moore, Foley and Sheffer, and Curry and Hall. Continuing: Alice Gleason, Allie Smith, Thatcher and Hume, and Ed Neery. Trimbles: Closed.

Senator Bob Hart's Conversion.

Senator Bob Hart (James M. Sutherland), the comic minstrel lecturer, was baptized in the Berean Church, with four other converts, at noon on Sunday last, by the Rev. John Quincy Adams, the pastor. After the ceremony the congregation united in a joyful hymn. When the service was over the congregation flocked about Senator Hart, who stood beside Mr. Adams, to shake his hand and speak words of encouragement. Mr. Adams gave a reporter the history of Senator Hart's conversion:

"He was riding to his home, near Hackensack, on an Erie train, about four weeks ago, after a prolonged spree—he was even then under the influence of liquor—when an acquaintance told him that a well-known minstrel who, like himself, has been losing ground in his profession on account of his intemperance, had signed the pledge and turned into the upward path. Mr. Sutherland said, 'If that man can reform, I believe there is hope for me.' He had a severe struggle, but, with the encouragement of his good wife, he triumphed. Then he came to this city, and signed the pledge at a temperance meeting. On Sunday last, Mr. Sutherland rose in the church, and made a profession of faith. He has, I say gladly, determined to devote himself to the Gospel ministry. I believe that he will be a successful minister. He has great readiness in clothing his thoughts with effective language, the great need of a minister. I propose to realize a project that I have long cherished. It is the starting of a school, in my church, for the instruction of persons who desire to enter the ministry. Mr. Sutherland will be my first pupil, and I am sure he will be an apt one. I will open my school on Tuesday morning. The first day of Senator Hart's new religious life, yesterday, was darkened by the death of his father. He died in the home of a daughter, on Bergen Heights. The Rev. Mr. Frederick Sutherland of Gilbertville is a brother of Senator Hart's.

The dresses to be worn by Miss Neilson in the new drama, The Crimson Cross, at the Adelphi Theatre, London, are described as veritable works of art, and as having been designed regardless of expense. The actress personates Isabel of Bavaria, Queen of Charles the VI. of France, the imbecile monarch, for whose fancy playing cards were first invented, and whose folly lost France at Agincourt. Queen Isabel, if history is to be believed, had exquisitely fair hair and eyes of liquid black.

Jennie Worrell, who once displayed her shapely limbs in burlesque opera here, and who is now performing in the legitimate in London, has so smitten an English noble that his four-in-hand is at her service at the end of each performance.

Mme. Dockrill and husband go with P. T. Barnum; also Emma Lake and Katie Stokes. Mr. Barnum's manager, G. F. Bailey, who is now in Europe, has purchased an unknown animal, eight feet long, four feet high, and weighing a ton.

Our Buffalo correspondent, sententiously: "By the way, how many Fifth Avenue troupes are there in existence at present?" Probably not more than one to each circuit.

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Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—F. S. Chanfrau.
LYCEUM THEATRE—Sorcerer and Pinatore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Thro' the Dark.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—A Celebrated Case.
OLYMPIC THEATRE—Dickie Lingard.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Mr. Coel's Rash Assertion.

MR. JOE COEL is the name of a gentleman who has formulated in the town of Pittston, Pa., the rather startling statement, that "The Mirror is not the paper to support combinations." Mr. COEL is business manager of the McDonough & Lamb Pinafore company, an organization which, under sundry aliases, has been "just on the point" of appearing at numerous playhouses this season. Started some time last Summer, its record has been one of perpetual litigation. First, under guise of a M'iss party, it was announced at the Grand Opera House, but an injunction stopped the production and involved Messrs. POOLE & DONNELLY in serious loss. Next, at Niblo's it was announced, and again it was stopped, as Mr. E. F. STARIN has cause to remember. Its tour through the provinces was the occasion of constant litigation, till at last the troupe ceased playing. Not daunted, however, Mr. McDONOUGH organized the affair into a Pinafore party, and after playing at the North Broad Street Theatre, Philadelphia, contrived to bring himself into conflict with J. S. CROSSY, the director of that establishment. He next took the road in Pennsylvania, and what between "making" dates and "cancelling" them, announcing M'iss and playing Pinafore, and other unbusinesslike vagaries, must have made active work for Mr. COEL.

It is not with the movements of Mr. McDONOUGH, however, that THE MIRROR has anything just now to do; we are interested simply in the announcement of his business manager, that this paper is "not the one to support combinations."

If by that he means that its aims and influence are inimical to accredited theatrical combinations, he is mistaken. If he means that our sympathies are with the owners of halls and opera houses against irresponsible troupes, he is quite right. Being fairly and frankly with the theatre managers in their present attitude toward combinations, we wish to be so understood. We wish, moreover, to give some of the reasons for our position.

It has been of late years no secret that the best halls and opera houses in the country were periodically closed for want of attractions. Fine theatres in the smaller cities were open during the regular season, perhaps once in a week, and then often with the entire theatrical patronage of the country was drawn from the larger cities, and only the very best class of stars or more fortunate class of stock players were the substantial gainers. The owner of a theatre in a small city was wholly dependent on casual arrangements with some attraction. His house was so seldom open that when a combination did come, the hall rent was so high that there was no chance of profit. In other words, a single performance must needs pay the owner for all the time the theatre was shut.

This kept the big stars to the big cities and turned over the small towns to local amateur entertainments, barn-stormers and an occasional indescree manager who found, of course, "no money in the small places."

This state of affairs, being radically wrong both in theory and practice, came to an end.

A few of the more enterprising managers came to New York and put the renting of their theatres in the hands of accredited dramatic agents. Others followed, until to-day nearly every opera house, hall or academy in America gets its attractions from New York.

The result of this has been that sagacious men like GARDINER have been enabled to keep these houses open, not one night a week, but six, and to supply the public with the very best of attractions.

The smaller towns have contributed their

share of patronage, which has gone to swell the demand for players and to improve the theatrical business. Stars, no longer restricted to the larger cities, have been able to fill more time, and the number of combinations has also increased.

Indeed, owing to this system, the most prosperous stars and combinations this year have been those who have given the preference to the smaller places. Among these may be cited DEN THOMPSON, MARY ANDERSON, LAWRENCE BARRETT, BARNEY MACAULEY, the FLORENCES, Haverly's Minstrels, LOTTA, etc. When we hear of MACAULEY playing to 9000 in Holyoke, a town of 12,000 inhabitants, and MARY ANDERSON to 1,200 in Elmira, a town of 25,000, it will be perceived how rich a field had been disregarded by the senseless system of past years.

THE MIRROR aspires to be the organ of responsible managers everywhere. It aims to subserve their interests and to reflect their views. It is doing so now; how well we have material evidence to show.

It might be interesting to ascertain from some of the stars and combinations who find in the Mercury and Some One's paper such shrewd but unavailing support, how they can expect to "fight" successfully the owners of the theatres, halls and opera houses in the country. We incline to think that even such organizations as McDONOUGH's cannot intend to ignore playhouses altogether, and, like Branigan's ghost, betake themselves to the woodlands and high-ways.

The announcement now made that JOHN ELLISER of Cleveland, J. H. McVICKER of Chicago, CHARLES SPAULDING of St. Louis, GEORGE GOODWIN of Philadelphia, and WILLIAM HENDERSON of this city—five of the most representative theatrical managers in the land—propose discarding stock companies at their houses next season, is but another step in the gradual extinguishing of the system of resident companies. Mr. ELLISER is the oldest manager in America. The Walnut in Philadelphia has always proclaimed that it was the "oldest star theatre in the country." Mr. McVICKER has made a stronger fight in favor of stock companies than any other manager in Chicago. The other two managers, SPAULDING and HENDERSON, have been noted for their adherence to the old system.

It seems now to be merely a question of time when all the theatres in the country, with a few exceptions, as Wallack's, the Boston Museum, and Philadelphia Chestnut, will conform to the system now in vogue in England—organizing companies with a view solely to the special fitness of its members to appear in certain plays.

We venture to say that not more than a dozen stock companies will be in existence next season. One of the earliest effects of this will be to compel stars to furnish their own support. Players who formerly traveled from city to city, receiving at each place the support of the resident companies, must now either take combinations with them or organize a new company at each stopping-place. This will have a tendency to restrict the powers of players somewhat, but will assure a better and smoother rendition of most pieces.

The first evil effects growing out of the combination system have been experienced already, and these past, it seems probable that its advantage will now begin to appear. Among these is the concentration of the business in the hands of the more responsible managers and an increased demand for performers. A system which has been adopted by such managers as HAVERLY, ELLISER, ABBEY, ALBAUGH, SPAULDING, DAVEY, BIDWELL, MILES, Mrs. DREW, McVICKER, HOOLEY and HENDERSON, has evidently something tangible to recommend it.

Ellie Wilton is rapidly becoming a favorite with the public, and winning her way to a foremost place among metropolitan artists. The feminine grace with which she invests the characters she interprets, captivates the hearts of her audiences, and is earning for her a fame that will endure. She is an actress of wide versatility. She is besides a highly-accomplished woman, and has had long experience in her profession.

The success of Ours at Wallack's has led Mr. Wallack to determine upon a series of revivals of Robertson's plays this season, beginning probably with Home or Caste. In the latter piece Mr. Coghlan will play D'Alroy; Mr. Wallack, Hawtree; Harry Beckett, Eccles; E. M. Holland, Sam Geridge; Rose Coghlan as Esther; Edie Geron as Polly, and Mme. Ponisi as the Duchess De St. Maur.

Dollie Bidwell plays Justine in Only a Farmer's Daughter on the road with J. C. Myers' company. Katie Estelle will be the Mme. Laurent; Harry Clifton, Bartram; Mai Wyncoop, Black Nance; J. L. Mason, Farmer Marion; A. S. Lipman, Harold Lennox, and E. W. Marston, Sammy Green.

Mrs. Oates plays at the Lyceum on the 31st. She has a repertoire of thirty-one operas.

PERSONAL.

MAYO—Frank Mayo appears at the Grand Opera House next week as Davy Crockett.

JACK—John Jack and Annie Firmin have joined Charles Wheatleigh in Australia and gone to India.

WHITTAKER—Bliss Whittaker will probably be J. H. Haverly's resident manager at the Lyceum.

TIGHTS—There seems to be just now great competition in the manufacture of stage tight. Indig appears to be leading all others.

McCULLOUGH—Miss Isabella McCullough (formerly Mme. Brignoli) is an aspirant for the position of leading soprano in the choir of St. Stephen's church.

ELIAS—Florence Elias played the Little Duke at Booth's at but a few days' notice, and acquitted herself most satisfactorily. Alice Harrison was to have played the part.

ROBERTS—Nick Roberts goes out as business manager for Tony Pastor, beginning on the 7th of April. His pantomime troupe has engagements to fill up to May 19, when it disbands.

MORRIS—Clara Morris, before leaving San Francisco, signed with Maguire of Baldwin's for a ten weeks' engagement, commencing next February, for \$30,000, he to furnish all her support.

DIETZ—Miss Linda Dietz will shortly sail for England, it having been decided to run The Banker's Daughter throughout the season at the Union Square Theatre. She returns in the Autumn.

KENT—Mr. Kent, the gentleman singing the Boatman at the Lyceum, is a confirmed lady's man. He is daily in receipt of tender messages desiring an acquaintance. He is worse than Montague, and in manly beauty twice as handsome.

LOTTA—Lotta goes to Australia in the Fall, and will play there during the International Exhibition. The idea is a good one, and there is no doubt that the sprightly little actress will meet in the Antipodes the same good luck that has attended her here.

WALLACE—John F. Wallace, the proprietor of the Westmoreland Cafe, has built up quite a trade among journalists, dramatists and members of the profession, with whom the place is now quite a resort. The gentlemen connected with the cafe and restaurant have, from their connection with the Arcadian, Lotus and Palette Clubs, entered often to professionals.

AMER—Marie Amer appears at Booth's April 12. The company she brings with her will be as follows: Miles, Greig, Raphael, Berthe Legrande, Martin, Delorme, St. Ange, Sella; Messrs. Juteau, Bonard, Jourd, Mezieres, Duplan, Howey, Vinchon, Jerbel, Hayne, Dupuis; leader of orchestra, M. Almeras. The troupe opens in La Fille de Mme. Angot. The burlesque of Carmen will be a feature of the season.

Monsieur va au Cercle, a comedy in one act, and Le Bonhomme Jadis, a comedy by Henri Murger, will be performed at the Lyceum on Saturday by a company of French artists, including Mme. Desiree, Mlle. Blanche Harnant, M. Jusquet, Emile Henriot, and Eugene Moreau. In addition to the above will be performed H. M. S. Pinafore.

A Scotch verdict on H. M. S. Pinafore has been recorded in Boston: "Why now, d'ye mind now, its pairfectly reddeculous to suppose that the rules of the navy wad allow sic familiarity between the officers and men, and that you man Porter could talk about two dozen women along wi' him on board the ship. An' the Captain an' Admiral wadna sing sic-like songs, for hoo could deescripbe be presairved? It's nonsensical trash, mon."

An entertainment will be given at Chickering Hall on Friday, April 4, under the auspices of New York Lodge F. and A. M., 330, when the following gentlemen and ladies will appear: The Majoronis in the fourth act of Canille, Tony Pastor, Barton Hill, Steele Mackaye, Gus Williams, Frederic Robinson, Arbuckle, Kelly and Ryan, Palmetto Quartette, J. C. Hall, and others.

Mr. Charles A. Mendum of Boston, a son-in-law of Mrs. John Drew, goes to her theatre in Philadelphia as business manager. Mr. C. R. Gardiner's duties in New York have taken up so much of his attention of late, that at times he has been weeks away from Philadelphia, and therefore unable to attend there without serious inconvenience to his business here. As a consequence, Mr. Mendum has been engaged to remain there and look after the local management, while Mr. Gardiner will still act as New York agent, as he does for other out-of-town theatres.

Manager Hotels of the Bowery Theatre has kindly volunteered to give Mr. Charles A. Harriman, who participated in the walking tournament at Gilmore's Garden, a testimonial benefit at his theatre on Friday evening. Rowell, O'Leary and Ennis will occupy boxes, which will be elaborately festooned with the emblems of each country. Mr. Frank S. Chanfrau has also volunteered, and will appear in The Octoroon. The proceeds will go to Harriman.

Laura Don has been engaged to support Charles Fechter during his engagement at the Boston Howard Athenaeum, beginning as Mercedes in Monte Christo.

PROFESSIONAL DOINGS.

Lizzie Webster will retire from the stage shortly.

Lulu Jordan joins J. W. Norton's company in Albany.

George H. Gonge has joined Thayer's combination.

Fred Marsden is writing a new play for George S. Knight.

Charles E. Locke of the Bush Street Theatre, San Francisco, is in town.

Jeffreys-Lewis returns to the stage shortly, at Baldwin's, San Francisco.

Rose Wood writes that she proposes to return from San Francisco in May.

Edward Chapman is to succeed Frank Mills as low comedian of the Bowery Theatre.

The Union Square company in Mother and Son have done quite fairly in San Francisco.

Rose Eytinge calls her version of That Lass o' Lowrie's, "The Miner's Daughter."

Mary Anderson's business in Albany at the Leland Opera House was \$5,277, actual.

Ford and Zimmerman have re-leased the Broad Street Theatre, Philadelphia, for three years.

Charles M. Walcott of the Walnut Street Theatre, Philadelphia, arrived in town on Monday.

Randolph Murray plays leading juvenile with Fanny Davenport, commencing Monday, April 24.

A professional matinee of Engaged will be given at the Park Theatre this (Thursday) afternoon.

James G. Peakes sang the role of Captain Corcoran in Pinafore a portion of the past week in the Broadway Theatre.

Bartley Campbell has instituted criminal proceedings against C. A. Byrne of the Dramatic News for libel.

George C. Davenport has re-appeared at the Bowery Theatre this week, for the first time in ten years.

The Orri Brothers will remain in Cuba until May. Edward Orrin recently drew \$5,000 in the Havana lottery.

Carnecross' Minstrels appear in Baltimore next Monday, in Washington on the 31st, and return to Philadelphia April 7.

Pauline Markham's troupe, of which Miss Markham is the Josephine, is in the Indiana towns this week to fair business.

J. S. Crossy, manager of the North Broad Street Theatre, Philadelphia, was in town last week arranging for attractions for his theatre.

Clara Cowper, daughter of John C. Cowper, was recently married to Samuel Allison, manager of the National steamship line, Liverpool.

Miss Merce Charles has withdrawn from McVicker's Chicago company in consequence of ill health, and is rusticiating at Carlinville, Illinois.

Sam Deering in musical specialties, and George Gale, balladist, joined Haverly's United Mastodon Minstrels in Louisville on the 13th.

Lewis Morrison and Rose Wood will come East some time in May, their engagement at Baldwin's, San Francisco, terminating on the 1st of that month.

The entire time in the Harkins-Fiske case last Friday was taken up with the cross-examination of Mr. Harkins. It will be resumed to-morrow (Friday).

George Clarke, Lillian Cleves Clarke, Marie Wilkins, and Rose Osborne are at the Palace, San Francisco. Fanny Morant and H. C. Bradshaw are at Baldwin's.

Miss Marie Prescott, it would seem from the advertisement she inserts in another column, has made quite a hit as Mme. Treband in Mother and Son in San Francisco.

W. S. Reamer, formerly passenger conductor on the N. Y. C. R. R., is now associated with J. R. Waite in the management of the Park Opera House, Syracuse.

John T. Raymond will in all probability play an engagement at Wallack's in May, opening the summer season there. He will appear in George Fawcett Rowe's new play.

Manager J. W. Misher says that Easton, Pa., is no good. After losing over one thousand dollars in the town with various first-class attractions, he has dropped it from his circuit.

C. J. Fyffe and C. B. Hawkins have arrived in New York from Halifax. They report business as large, and were escorted by a great crowd to the pier on their departure.

Louis James, contrary to what was stated in one of the dramatic story weeklies, does not go to the California Theatre, San Francisco, as leading man, but remains in the East.

Frederick Paulding, who made his debut under Aaron Appleton's management at the Lyceum, will play with John Ellis at Pittsburgh and Cleveland. He proposes to visit London in June.

The San Francisco Grand Opera House management are \$2,000 out of pocket as the result of their religious venture, The Passion Play, with the prospect of the house being closed for the remainder of the season.

C. R. Gardiner has leased the entire upper part of 12 Union Square after May 1, and will use parts of two floors for his agency. The business he has built up is due to remarkable business energy and unremitting hard work.

THE LONG-LOST BROTHER ACT.

COMMODORE TOOKER'S LATEST CONTRIBUTION TO THE ROMANCE OF THE STAGE.

THE American stage is soon to lose one of its brightest ornaments. At least that seems to be the prospect. A recent strange incident in the eventful career of Milnes Levick, who is now the principal support of the tragedienne, Genevieve Ward, in her tour through the United States and Canada, is likely to lead to his professional retirement. Levick is everywhere recognized as the leading stock actor of this country. However, notwithstanding the general impression that he is an American, he was born abroad in the little town of Boston, Lincolnshire, England. His mother's maiden name was Milnes—pronounced Milns—and this prefix was bestowed upon our subject simply because the list of ordinary names was exhausted when he came into this breathing world, he being the sixteenth child born unto his father, now a retired clergyman, a vigorous old man of eighty-two, rich in the love of his parishioners and respected by all for miles around his quaint, ivy-mantled cottage. Twenty-one children in all call him father. The adoption of the stage as a profession by young Milnes was bitterly opposed by both parents, and a persistency in it, after their views were made known, led to an estrangement which has lasted nearly thirty years. In 1850, when the young actor was but sixteen years of age, he took unto himself a wife, and with this additional charge he worked laboriously at a meagre salary in any small theatre of a contracted circuit that required extra talent on a special occasion. Tired of this drudgery and failing to secure a permanent engagement, he had determined to try his fortunes in America, and with but little money, hardly enough to support himself and a girl-wife a few days, he set sail for New York in the Fall of 1851.

On the day of his arrival, valise in hand, he walked up Broadway, penniless, a stranger in a strange land—alone, but for the brave, red-checked English lass, his wife Mary, who clung to his arm, and to his fate. Impelled by a firm resolve to win for himself a name and fame, and to gain for his devoted wife a happy home, in whose precincts even the thought of poverty and trials might never intrude, he began his tramp up the main artery of the strange city. Reaching the corner of Ann street, they stood for a moment to listen to the strains of the brass band on the balcony of Barnum's American Museum, and then his good wife suggested to him that mayhap a dramatic performance was one of the attraction of the place, and urged him to make applications for a situation. Leaving Mary at the door, he boldly mounted the stairway, and, reaching the box office, asked for the manager. His peculiarly English dress and unmistakable English nativity and "freshness," created a smiling reception, and Mr. C. W. Clark, the stage director of the "lecture room," invited him to come to the inside of the office. Inquiries as to the nature of his business, and then as to his line in the profession, followed. "This is singular, indeed," exclaimed the stage manager, "our 'George Harris' is too ill to appear beyond this afternoon, and I shouldn't wonder if the right man to fill his place has stepped down upon us, as it were, from the clouds—and in the nick of time."

"Uncle Tom's Cabin" was the current attraction, and was drawing immense crowds. "George Harris," the fugitive octoroon slave, was then a very important character in the play, and Levick—young, handsome and dignified—struck the stage manager as the actor just fitted for the part. So good a man in every respect might not have been found in a week's diligent search.

"I will want a good deal of money, you know, for my services, sir," said the Englishman, surprised at his own temerity, but fancying that his exorbitant demand would result in a compromise satisfactory to both sides.

"How much?" asked Mr. Clarke. "Don't paralyze me!"

"Well, how does fifteen dollars a week strike you?"

Levick's terms on the other side of the Atlantic had never reached beyond two pounds.

Clarke stood up. Levick almost fainted with apprehension. The stage manager burst out in a loud laugh, and the poor Englishman felt that he had made an irremediable mistake. Thinking of his waiting wife, he was about saying that ten dollars would be acceptable, when Mr. Clarke patted him on the back, took the MS. of the part from a pigeon-hole, gave it to him and told him to be ready to go on that night. "I'll confer with Mr. Barnum, my lad," continued Mr. Clarke, "and if you make any sort of a hit we will make your compensation all right."

Grateful tears rolled down the face of the youthful Thespian, and in a moment more he surprised the passing crowds by clasping his wife in his arms. "I'm engaged, girl, engaged! If I make a hit, our fortune's made. I've played the part at home and I know I can do it."

Night came. The "lecture room" was crowded. At last "George Harris" stepped upon the stage. His heroic lines were spoken with fervor and in a few moments the house resounded with enthusiastic applause. Levick was called before the curtain, and from that eventful moment began the career which has placed his name so prominently in the annals of the American stage.

His title part to Davenport's Brutus, Lawrence Barrett's Cassius, and Bang's Marc

Antony, in the famous revival of Julius Caesar, at Booth's Theatre, New York, under Jarrett & Palmer's management, will long be referred to as a remarkable impersonation. His salary was \$500 a week.

When Genevieve Ward arrived, last Fall, in the United States, Levick was engaged as her chief supporting actor. New York, Philadelphia, Washington and the principal Canadian towns, have been enthusiastic witnesses of their joint effort.

About three weeks ago, by special request, the combination appeared in Newport, at Bull's Opera House. The theatre was crowded in every part.

The next day many invitations to dinner and receptions were received by the players. Miss Ward accepted one from the family of her predecessor, Charlotte Cushman. Commodore Tooker, the manager of the company, representing Jarrett & Palmer, dined with Mr. Bull, the owner of the Opera House, and Mr. Levick, accompanied by Dr. Lyman Severance and Rev. Mr. Otway, called at the house of a friend of the eminent physician, a man of extreme wealth and great influence. Mr. Levick's presence was anticipated, and many leading people of Newport, ladies and gentlemen, were introduced to the popular actor. Just prior to the leaving the Doctor called Mr. Levick aside and said that he had a great surprise in store for him. He further prefaced it by saying that he knew Mr. Levick was a widower, and he was about introducing him to a charming lady, but not with matrimonial intent. Levick's curiosity was fully awakened, but its gratification was a surprise that made the strong man tremble with emotion.

"Did you ever see your hostess before this occasion?"

"I think not," was the mild reply.

"I was born in Boston, England, sir," and here the eyes of the lady were suffused with tears as she spoke, grasping the hands of the astonished actor, as she continued, "and you are my brother."

"I your brother? What was your maiden name?"

"The same as yours, Milnes Levick. I was born at a time when you had run away from home. I knew the story very well, for before I went to Australia your voluntary absence was father's constant theme. I came here but a few months ago. Accepted the hand of my good husband, whose house I found desolated by the loss of a charming wife whom he mourned for years, and now, I fancy, I am permanently settled in this beautiful city by the sea."

"Does our father still live?" eagerly inquired the confused brother.

"He does; and I feel it to be our duty, your duty especially, to see him before he is taken away from us forever—before it be too late."

"I will go, and would be pleased were you and your husband to cross the ocean with me. My engagement with my managers will be ended in a few weeks, and then I will be ready to go home. Apparently you have an abundance of this world's goods, and I have been prudent. We can make that old home comfortable, if it needs material comforts. I must have a respite from acting, for I am tired; and, with God's blessing upon our errand, we will soon be on our way to our snug little English cottage, and I will feel the hands of our dear old father laid in forgiveness upon the head of his wayward son."

The ocean cable has already carried the news of the joyous meeting of brother and sister, and, no doubt, the father three thousand miles away, whose venerable head is covered with the snow that never melts, is now enjoying the delicious anticipation of a remarkable family gathering, whose only void will be the absence of the mother, whose form was a few years ago forever laid in the picturesque graveyard of the ivy-clad church, of which Rev. Milton Levick was for full half a century the pious rector.

Those Libel Suits.

The legal part of the discussion between THE MIRROR and the Dramatic News received some impetus last week, though nothing definite was done. So far as we know, four suits have been brought to date. In the first, the case of Byrne was dismissed. This was a criminal suit. In the second (a civil suit), an adjournment has been had awaiting the Judge's decision on Mr. Harvier's motion to vacate the original order of arrest. The second civil suit has been set down for a hearing in the April term, and in the remaining suit Mr. Harvier entered nominal bail on Saturday to await further proceedings.

Meanwhile Mr. Campbell's suit against Byrne for libel is to be held in the Jefferson Market Court. Several complications affecting Byrne have grown out of his affidavit made before the Marine Court respecting the ownership of the Dramatic News.

What effect all these proceedings have had on the business of THE MIRROR may be inferred from the fact that our order from the American News Company this week is the largest we have yet had, and that there is a constant and gratifying increase in our advertising department.

"The law," said that staunch and sturdy old jurist, the immortal Blackstone "is a great institution for every one but a rogue."

The company supporting Fanny Davenport is as follows: Edwin Price, George Devere, Harry Hawk, Edwin Davenport, George Willard, E. Murray Day, Randolph Murray, J. J. SPIES, Minnie Monk, Stella Congdon, Emma Hendricks, Emma Pickman, and Nina Freeth.

MUSIC.

MUSICAL EDITOR. - MR. JULIAN MAGNUS

"The Little Duke."

Leeocq's latest opera, The Little Duke, was brought out at Booth's on Monday evening, and despite many faults in the representation made a decidedly favorable impression. Mr. Duff has been extremely liberal in the dresses, which are unusually handsome and tasteful. There are three scenes in the opera; of these, the first, a salon, was handsome, the second good enough for a school-room, but the third, a landscape, bore evidences of "faking," the wings and borders being of quite different tints, and the background very little in harmony with the wings.

The plot is extremely simple, yet sufficiently amusing. The Duke de Parthenay, only fifteen years old, is for political reasons married to a girl very little his junior; directly the ceremony is concluded, the bride is taken off to a convent, there to remain for two years, and the groom is offered consolation in the shape of the immediate command of the regiment which bears his name. On his declaration that he will use his new power to storm the convent and recover his wife, the curtain falls.

In the second act the little Duke in the disguise of a peasant girl enters the convent and endeavors to carry off the Duchess, but is discovered, and just at that moment is summoned to lead his regiment to battle.

The third act shows an encampment. By the General's orders no women are permitted in camp. The Duchess, however, escapes from the convent and enters her husband's tent. They are surprised together, but in consequence of the Duke having won a gallant victory, his offense is forgiven and all ends happily.

That Booth's is too large a theatre for opera bouffe was long ago made evident when Mlle. Aimee and her company were there. To the small voices of Miss Florence Ellis and Mlle. Louise Beaudet it proved terribly trying. The former acted with no little spirit, though at times her "business" was too hurried and abrupt, particularly in the peasant disguise scene in the second act. To her is entrusted some extremely pretty music, notably a song in Act I., "Of our childish rapture jealous," and the "Sword Song" and long duet with the Duchess in the last act. All these have clearly defined and pleasing melodies and will, we do not doubt, become very popular. There is also a duet, "I Love Thee," in the first act, which will most probably be considered the gem of the opera. Mlle. Beaudet acted with a great deal of naivete and abandon, and was speedily taken into the affections of her audience. Her figure is so very small, that the thinness of her voice seems only natural.

Mr. W. H. Macdonald, who made on this occasion his first appearance in New York, has a fairly good baritone voice and sang his one important aria, "I am not here to menace you," acceptably enough to win a hearty encore. As an actor he has yet everything to learn, but his appearance is decidedly in his favor. The character of Frimousse which, in the hands of an actor like Mezieres, would be exasperatingly funny, was thrown away upon Mr. Edward Chapman, whose attempts at singing nearly ruined the performance at the outset, and whose acting was at best only respectable. The excellent phrasing of Mme. Marie Bauman in the opening scene of the second act, when the girls at the convent are being taught singing, was highly appreciated. It was a pleasure to see how immediately a really artistic bit of vocalization was understood and rewarded. In this scene occurs some of the prettiest concerted music the opera can boast.

In future performances it would be well to cut out the battle in the wings in the third act, which was absolutely ridiculous, and to materially quicken the action, which, in the closing scenes dragged a great deal. In fact evidences of insufficient rehearsals were everywhere present.

The chorus was numerically and vocally strong, and after spoiling the opening chorus, did good work till the beginning of the third act, where they again endangered the success of the opera. The chorus for Pages, "Poor little man," in Act I., is one of the most original numbers. This was well sung and enthusiastically encored.

Mr. Schiller conducted, and with much more success than on the first night of Pinafore. The orchestration is excellent, and was quite well rendered by a sufficiently numerous band.

When the necessary improvements shall have been made, and a few more repetitions have given the necessary smoothness, The Little Duke will be an enjoyable entertainment.

The Opera.

Marchetti's Ruy Blas, which was first produced in this country four years ago, under the management of Max Strakosch, was given by Mapleson's artists on Friday last. The performance was a great improvement over the first, but the opera, while affording opportunities for good spectacular effects and strong acting, is never likely to become very popular. The score, with the exception of a duet between Sallust and Ruy in the first act, the music of the council scene, and the duet for the Queen and Ruy in the third act, does not rise above the commonplace. Mr. Mapleson provided an excellent setting, and the principal singers, Mme. Roze and Signors Campanini and Galassi, won fresh laurels.

The music is admirably suited to Mme. Roze's rich voice, and she acted with force and discretion. Signor Campanini's singing was marred by a little hoarseness in the earlier scenes, but in the last his acting was superb, and must take rank among the best the Italian lyric stage has shown. His "business" of taking Sallust's sword was strikingly novel and effective. Signor Galassi made an admirable Sallust, singing well and acting with passion, grace, and dignity.

Traviata, with Gerster, Galassi, and Campanini, will be given on Monday. Dinorah, with Gerster, will be produced during the following week.

Mr. Stetson and the Foundlings.

32 EAST 10TH ST., NEW YORK CITY.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—I must ask you to contradict a statement in your paper of the 13th inst., relating to Mr. Stetson and my play of The Foundlings. I did not approach Mr. Stetson on the subject; such a thought never entered my head. On the Wednesday evening during the first act of Led Astray, Mr. Stetson came to me and asked me to allow him to produce my play on the 17th inst., and informed me that Mr. Cazauran's piece of Lost Children, which was being rehearsed at the Union Square Theatre, was simply a version of The Foundlings. I told him I should be happy to read him the play any day he wished. The next morning I received an offer from Mr. George Parkes to play Belinda Treherne in Engaged, with him, to open on the 17th in Montreal, Canada. I told Mr. Stetson of the matter; was introduced by him to Mr. E. Pattee; gave him, at Mr. Stetson's request, a synopsis of the plot, with which he professed himself delighted, and was asked to leave the offer open until five o'clock. I then received the following letter:

DEAR MISS LISLE:

Mr. Stetson cannot arrange for that date as yet (17th prox.), as he cannot determine as to what can be done. The play (Foundlings) is simply superb, and I know, as soon as possible Mr. Stetson will produce it, but, of course, you cannot allow Mr. Parkes to pass by, so I would advise you not to wait. Mr. Stetson will see you to-night. Very truly,
CHARLES H. PATTEE.

Feb. 27, 1879.

I have not received or expected any further communication from Mr. Stetson on the subject, as he said the play was too good to produce for one or two weeks—to make money it must be done for a run, and he had no open dates this season.

I must ask you to publish this in justice to myself and to question your Boston correspondent on the subject. There must be a mistake, as I am sure Mr. Stetson would not deliberately make such a false assertion.

Yours truly,

ROSE LISLE.

P. S.—On my return to New York I found that Mr. Parkes had abandoned his project, and had accepted an engagement to play with Mr. Abbey, instead of taking out a company of his own.

The J. W. Collier combination began an engagement of the week at the Grand Opera House on Monday evening in A Celebrated Case, a play, which, owing more perhaps to outside attractions than to its own intrinsic merit, has proved very much of a popular success. The acting by the Collier company is good. But constant repetition has made the people mechanical, a defect which playing in the smaller order of country towns has aggravated considerably. Mr. E. K. Collier plays Jean Renaud in a bold, open, manly way. It is not treated with much finesse or refinement, but is, nevertheless, effective. Emily Baker makes an intelligent Adrienne, and Emma Markley a pleasing Valentine DeMornay. The other parts engage the services of Ed. Tilton, Bessie Turner and Edwin Varrey. Charles O'Brien made his first appearance in this city, playing Sergeant O'Rourke. He did it without caricature or apparent straining after effect, and we accept him, judging from his performance of this role, as an Irish comedian of intelligence and very good method. The Collier company go to the Novelty Theatre, Williamsburg, next week, and Frank Mayo comes to the Grand Opera House in Davy Crockett.

Frank Chaufron is appearing at the Bowery Theatre this week as Salom Scudder in Mr. Boucicault's Octoroon. This play is seemingly a favorite with Mr. Chaufron, though it cannot be said that it presents him at his best. Still, Mr. Chaufron is so versatile an actor that it would be difficult for him not to be good in anything. He plays Scudder in an open, manly way that rivets attention and holds the sympathy of the audience throughout. The play of The Octoroon is of a past era. The condition of events which made it interesting has passed. The woes of Zoe inspire now no striking interest. The Bowery company, however, show considerable zeal in their work, and Miss Glassford, by a graceful, intelligent portrayal of the octoroon girl, shares the honors with Mr. Chaufron. Next week W. J. Fleming comes in Custer and His Avengers.

Pinafore continues to constitute the bill at the Broadway and at the Standard. The excellence of the singing at the former theatre has led to improved business. There is no change either in the cast or attendance at the Standard.

The Black Crook at Niblo's has been drawing a succession of overflowing houses, and has revived all the old-time interest in the spectacle. It will be continued until further notice, of course, and may be relied on for a profitable run.

PINAFORE AT THE OLYMPIC.

The Legend of the Shrewsbury.

There is a certain legend that, once upon a time, a party of adventurers (hearing it rumored that the farmers across the Hudson were deficient in intellect, and would patronize any "show," be it good or bad, which should visit their native towns), organized themselves into a "combination," called themselves the Pinafore Party, and boldly striking out for the wilds of New Jersey, commenced a six-day walking match to the ancient borough of New Brunswick. Footsore and weary, they arrived at the said town, and, having "hired a hall," commenced putting their paper on the walls. Every dead wall in the town was plastered over with flaring pictures of Admirals, Captains, tars, and maidens. The innocent, unsuspecting Jersey farmers were delighted, and swore they would for once break the golden rule of the Sand Spaniard (which is, "Thou shalt never spend a cent excepting it be for manure for thy farm"), and they would see this Pinafore. All was excitement in the town—children ran madly to and fro, shouting "I'm going to see Pinafore." The sturdy farmers themselves were wild with excitement, shouting in chorus, "We're going to see Pinafore," one staid old farmer, in his delirium of excitement, going so far as to treat two of his neighbors, the first time in sixty years that he had ever so far forgotten himself. Great preparations were made for the evening's enjoyment, and lunches were prepared, consisting of stale eggs and decayed cabbages, thus carrying out the second golden rule of New Jersey, viz: "Thou shalt never eat anything thyself that thou canst sell to the heathen New Yorkers."

The evening came, and with it the farmers and their families. The honest farmer wept as he parted with "the dollar of his daddy" at the door, but once inside the hall and listening to the music of the orchestra, he for the moment forgot the sacrifice, and was happy.

The curtain rose. The Pinafore party appeared; the farmers smiled. A few songs were caroled forth by the ambitious Pinafomers, and the smile upon the faces of the farmers gradually died away, and with angry frowns they turned each to his neighbor muttering, "What have we struck?" "These heathens do but mock us," and words of like meaning. Then shouted a lusty farmer: "They are frauds; let us read them from limb to limb!" "Aye!" shouted the honest farmers, who arose with one accord, but a venerable patriarch stayed them with: "It is written," said he, "that if a man tear thy coat, give him thine cloak also. These heathens have taken our dollars; let us give them our lunches also." "Aye!" shouted the farmers, and they immediately gave their lunches to the Pinafomers, and they were fain to fly out into the silent night, and down the quiet towpath, pursued by the honest farmers, crying out for their blood. On, on they sped, with flying feet, until the farmers gave up the chase, and regretfully saw them disappear into the distant country. These Pinafomers are probably flying still.

Thus runs the legend, and in our guilelessness we accepted the probability, and would have most likely gone to our graves believing they were still flying, had we not, at the Olympic on Monday evening, discovered the identical Pinafomers encamped upon the stage. We say the "identical" Pinafomers, for we cannot believe there could be got together two companies who would work so harmoniously together to murder the opera of Pinafore.

The performance began at 8:20 (after numerous requests from the gallery to "hist the rag") with a "graveyard farce," in which Dickie Lingard, W. H. Lytell, and another young man made desperate but futile attempts to amuse the audience. The setting of this scene was unique. Imagine a drawing-room with a table to the right of stage, a piano and a desk (ye gods, what a desk!) to the left, and a centre door with two red curtains (one a foot shorter than the other), pendant from the top of the door, with a drop immediately back of the curtains, painted to represent the ocean, ships sailings, etc. The main interest of the audience from the rising of the curtain was centered on the desk. It was an antiquated, dilapidated desk, and looked mysterious; whenever any of the actors approached it, the audience trembled with excitement. "There must be some will of ancient date in that old desk, by which the fair heroine becomes an heiress, or perhaps some diabolical machine which will blow up the flinty-hearted uncle. We will watch that desk." Thus thought the audience, and they did watch it. In vain did the rash young husband make his exit through the red curtains, and walk deliberately out upon the ocean. The audience paid no heed. In vain did the flinty-hearted uncle suddenly appear walking on said ocean, and, raising the curtains, assert that he was pursued by a mad bull. In vain did the said uncle, looking far out upon the bosom of said ocean, proclaim that said bull was now tossing an old woman, now breaking into a drug-store, and again into a dentist's shop, and at last addressing a ship in full sail, which seemed to be bearing down upon him, congratulated some person unseen that the bull had been captured. The audience refused to get excited, probably from the fact that their imagination could not grasp the idea of a bull chasing an old woman on the face of the ocean.

The desk! The desk! Oh, the flinty-hearted uncle approaches it. He sits down. "Hold

your ears; now for the explosion!" But no; he simply writes a note. A few words are spoken. Rash husband walks in from the ocean. Curtain falls—the mysterious desk has played no part in the farce. The only question is, What was it placed there for? Visible disappointment is apparent on the faces of the audience. But they will not despair—the Pinafore is yet to come. The orchestra play some sort of a medley, every man apparently playing on his own hook, without regard to time or anything else. At last they tire and stop. Once more loud requests from the gallery for the "rag to be histed." But the "rag" remains obstinately down, and the orchestra commence another attack upon the sensitive ears of the audience. No man could discover what they were playing, but it serves to keep the "rag histers" quiet. The orchestra tire again and stop. Suddenly an apparition appears from the subterranean depths below the stage, and steps into the orchestra. The audience crane their necks and whisper, "What is it?" "It is the Admiral," says one. But he is mistaken. It is a musician to lead the orchestra (and they sadly need leading) during the Pinafore. He is a smooth faced little gentleman, whose bald head is fringed from ear to ear with white hair. He takes his seat, brings down his baton, the orchestra play, and up goes the curtain. But hold! What have we here? What scene is this? We were under the impression that we were to see Her Majesty's Ship Pinafore, but if ever there was a mud-scow, this is one. Six feeble sailors, led by a seventh (who is cross-eyed, and keeps one eye on the leader and the other on the boys in the gallery), faintly try to inform the audience that they will "always do their duty." But here comes Little Buttercup (Dora Stewart) with her "pipes and terbacky." She is by far the best in the cast, if that is any honor, and easily carries off the honors of the evening—in fact she is about the best Little Buttercup we have had the pleasure of seeing. Miss Stewart looks the part; she is a natural Bumboat woman, as it were, without any making up. She should cast off from the piratical company she is associated with now, and attach herself to some first-class Pinafore party at once. We say it without fear of contradiction, as Little Buttercup she has never yet been excelled. But what monotony is this?—Dick Deadeye? Where is the programme?—Dick Deadeye, W. H. Lytell. Well, we won't give you a shot, Billy; you've done too good work, and rank too high among our first-class comedians, to tear you to pieces for one mistake. But this we will say, You have a misconception of Dick Deadeye.

Hold your breath! Captain Corcoran is coming on deck. He salutes the crew. He sings; the crew sing—and such singing! The leader of the orchestra throws up his hands in horror, and grasps wildly at the air. Who is this awkward specimen of humanity dressed as the Captain?—Captain Corcoran, J. L. Douglass. Who is he? We will amend the question: What is he? His singing—what could be heard of it—was abominable. He made no attempt to act, simply lounged about the stage, keeping a watchful eye on the prompter. A chimpanzee could carry a sword more gracefully. His general slouchiness was absolutely painful to witness.

Here is Ralph Rackstraw (E. H. Atkinson). With trembling limbs he faces the audience, and asserts himself the best and bravest sailor on the ship. Poor fellow! he is frightened out of his wits; evidently he has never appeared behind the footlights before. He has a good voice, so we will spare him.

Josephine (Matilda Scott), another amateur with a passable voice, but without the slightest idea of acting, and the Admiral, W. C. Crosbie, who can act well, but cannot sing—well, as they say in Philadelphia, "He was fair."

But why go on enumerating? To speak seriously, the whole performance was a disgrace to the New York stage. The scenery was execrable, and the performance, all in all (excepting Miss Stewart), probably the worst that has been seen in New York since Pinafore anchored in the bay.

Thro' the Dark has not proved an attraction at the Fifth Avenue. The attendance has been light. A better balanced company of artists it would be difficult to find, and it is a pity that a coterie of such accomplished players as D. H. Harkins, Joseph Wheelock, Ellie Wilton, George Chaplin, Geraldine Maye, Charles Fisher, Owen Fawcett, and Frank Hardenburg might not be enabled to appear in something approaching nearer the public taste. Mr. Dacre is cast so evidently out of his line as to be done really an injustice. The play of Whims, which is another name for Our Oddities, will be done next week.

Gilbert's Engaged has been filling the Park, and will probably fill out the season there.

Billy Rice failed to put in an appearance with Haverly's Minstrels at Louisville on the 13th, as he missed the train at Nashville. Manager Foote went to Mr. Rowland, manager of the Louisville and Nashville R. R., and offered him two hundred and fifty dollars to run a special train from Nashville to Louisville for the purpose of having Billy Rice appear at the first night's performance. Rowland refused. Billy arrived in time for the second performance, and was welcomed by one of the largest audiences ever seen in Macauley's Theatre.

Foreign Musical Notes.

Miss Laura Grosvenor, the London ballad vocalist, died there on Feb. 15.

Rossini's *Moses in Egypt* will be performed at the Birmingham festival next August.

At the Paris Conservatoire there is a collection of musical instruments of all nations.

Faure, the French baritone, is said to have received 5,000fr. for three songs sung by him at a soiree given by the Baroness De Hirsch in Paris.

The libretto which M. Jules Barbier has written for M. Victorien Joncieres' new opera of *La Reine Berthe*, is said to be founded on one of the most curious legends in the history of France.

Offenbach's new opera, *Madame Favart*, which has been played at the Folies Dramatiques, Paris, with great success, is to be produced by Mr. Henderson at a London West End theatre on Easter Monday.

It has been said that Wagner and Roff never can be made popular with the London street-boy, yet we assert that the bridal chorus from *Lohengrin* will become as popular to him as the anvil chorus from *Trovatore* did some years ago.

The Italian adaptation of M. Massenet's *Roi de Tahiti* at the Scala, Milan, has met with decided success; the composer was called for thirty times. The French baritone, M. Lassalle, and the Polish basso, M. E. De Reszek, were in the cast.

Professor Ellis advocates a British National Conservatory, with library for study and reference—where there would be a complete library of sacred music and musical literature, scores of masters, operas, and MSS., accessible to musicians, students, and the general public.

The London Saturday Evening Concerts have proved a failure—being mere advertisements for a music publisher's songs, organs, and pianos. John Boosey has already acknowledged the absurdity of producing a crowd of shop songs at so-called "ballad concerts."

A fine specimen of Balfe's chamber music was recently performed in Dublin. It is a posthumous trio in A major, in strict classical form—allegro, adagio, scherzo, and finale. The last two parts are said to be the most melodious, finished, and agreeable in outline and structure. It is to be regretted that Balfe has not left behind more specimens of this class of music.

The Bach MSS. story is all a hoax. Bismark is credited with it. Herr Franz has addressed the following letter upon the subject: "With regard to the discovery of one hundred and twenty violin sonatas by Johann Sebastian Bach, there is not a word of truth in it. Some funny fellow has evidently wished to mystify the respected public, and apparently succeeded, for yesterday the postman never left my house."

Dr. Hans von Bulow, who has already expressed himself concerning "petticoat pianists," thus delivers himself concerning Mr. Charles Halle: "I shall not bring on myself the reproach of exaggeration if I declare Mr. Halle's orchestra to be one of the first in the world, as far as I know the latter. Mr. Thomas, in New York, and Herr Bilse, in Berlin, who certainly possess model bands, must here lower their sails, and if in last year's travels I gave a higher number to the London Crystal Palace Orchestra, I must now correct this."

The Paris Hippodrome, though built for a circus, and with no particular regard for acoustic properties, has been found, by recent concerts there, to produce wonderful effects. Not only was the music good in itself, but its effect was doubled "in that vast crystal bell." Not only were the sounds produced with brightness, but this is combined with delicacy. Voices and instruments tell as in an enchanted palace made for music. Vocal solos proved marvelously effective. Mr. Aronson should take this hint before he raises his new structure.

Foreign Amusement Notes.

John Howson is playing in the burlesque version of *Carmen* in London with Lydia Thompson.

G. Darrell has taken the Timaru Theatre Royal, Australia, for the race week, when he will place Henry V. on the boards, with Geo. Rignold in the title role.

About £1,200 worth of scenery in the Prince of Wales Theatre, Glasgow, was burned there lately, but the fire was extinguished with but little other damage.

S. W. Lyster's new opera company, which is now playing in Melbourne, Australia, comprises Rose Hersee, Miss Alma Palma, Chas. Graznor, G. Verdi, and Signor Anglerio.

Foiled at the Princess Theatre, Melbourne, Australia, has drawn crowded houses. Mrs. Gladstone appears in her original part of *Magdalen Kaye*, and Theodore Hamilton as the villain, Philip Kaye.

The London Theatres have discontinued their pantomimes, with exception of the *Pavilion*, which was on the point of doing so, and subsequently producing Mortimer Murdoch's new drama, *First Love*.

The Westminster Aquarium has been for some time using a stage journal, similar to those of New York, instead of the bare programmes in existence for many generations. The novelty finds much favor.

According to custom the employees of the various theatres sat down to the annual suppers given by the several managers Feb. 26 (Ash Wednesday), and did their usual drinking and speechnaking.

At the annual meeting of the General Theatrical Fund, Feb. 27, Thomas Swinbourne in the chair, the society was reported as having £13,254 in hand.

The Adelphi Theatre, London, reopened Feb. 27 with the new drama, *A Crimson Cross*, by Saville Rowe and E. Manuel. It is in blank verse, and its success was quite indifferent, though it was thought that sundry changes might render it more acceptable. The scene is laid in France during the early part of the Fifteenth century, and during the reign of the insane King Charles VI. His queen, Isabel of Bavaria, is personated by Mrs. Adelaide Neilson. Isabel is separated from her husband for a time, during which the Count d'Armagnac, constable of France, falls in love with her, but, being repulsed, attempts to wreak his vengeance upon one De Boisredon, whom he imagines she favors, and against whom he kindles the jealous rage of the king. De Boisredon is imprisoned, and, on attempting to escape, is killed by D'Armagnac, who, in his turn, is assassinated by Perrinet, who is devoted both to the queen and De Boisredon. The king and queen then reunite. The plot is very intricate, and the scenery and costumes rich and picturesque.

W. H. Chippendale, known to middle-aged play-goers as an excellent representative of old men's characters, took his farewell benefit at the London Lyceum Feb. 24, as Polonius to the *Hamlet* of Henry Irving. Mr. Chippendale was born in the year 1801, in Somers Town, London; his father was an actor at the Haymarket Theatre at the time of his birth, which cost his mother her life. It is sixty-nine years since the veteran made his appearance; he played the Page to Stephen Kemble's *Falstaff*, and frequently afterward the children's parts to many members of that distinguished family. Young Chippendale was educated partly at the High School of Edinburgh, and was designed by his father for a printer. He was placed in James Ballantyne's office, and here he read "Waverley" to the press, and thus a vivid recollection of Sir Walter Scott. In the printing office young Chippendale became ill, so was apprenticed to John Ballantyne, a publisher and literary auctioneer, in whose sales rooms he became familiar with many distinguished authors and literary men of the day, notably, Wilson, Lockhart, Patrick Robertson, James Hogg and other characters in the *Noctes Amaranthine*, and contributors to *Blackwood*. He afterward entered the service of a commercial firm, which failed, and was thrown into the arms of the art that has ever since claimed him as her own. In 1819 Mr. Chippendale went regularly into dramatic harness, playing David, in the *Rivals*, in *Montrose*; Tyrone Power, then called Thomas Power, was in the same company. The ensuing year Mr. Chippendale joined the Scotch manager, Alexander, playing in Glasgow, Carlisle, Whitehaven, etc., up to the year 1836. He was principal comedian in the Lincoln, York and Worcester circuits, and in Edinburgh, Bristol and Bath, where he met Edmund Kean, the elder Mathews, Mr. Maeredy and a host of celebrities. In 1836 he received an offer from Stephen Price, of the old Park Theatre, New York, and commenced a prosperous career in America as actor and stage manager at various theatres. He returned to the Haymarket, London, in 1853, and has since chiefly remained there. His son has for many years played similar characters to those of his father, and enjoys a good professional reputation.

A Well-Known Comedian Dead.

James Pilgrim, the well-known actor, dramatist and manager, died at his residence, No. 1017 Spring Garden street, Philadelphia, on Friday afternoon, the 14th inst. At half-past 6 o'clock on Friday morning he had a stroke of paralysis which terminated his life ten hours afterward. He was born in Bromley, Kent county, England, December 7, 1825, and early showed a strong predilection for the stage. At 14 he ran away from home and joined a wandering theatrical company, traveling with it from town to town for two years. He then went to London and made his metropolitan debut at the Pavilion Theatre as Diggory in the farce of *Family Jars*. While here he wrote *The Limerick Boys*, a farce that in a short time became known on nearly every stage in this and the mother country, and Mr. Pilgrim in its performance identified himself so thoroughly with the character of Paddy Miles' Boy that this ever after became his sobriquet. After playing this character in all the principal cities and towns of England, Ireland and Scotland, he came to this country in 1847, and appeared at the Arch Street Theatre, Philadelphia, then under the management of William Burton, in the same piece, and established himself in public favor.

He wrote plays for Mr. and Mrs. Barney Williams, Maggie Mitchell, Mary Devlin, F. S. Chanfrau, the Florences and other well-known artists, among them being *Paddy the Piper*, *Shammy Maguire*, *Irish Assurance* and *Yankee Modesty*. His last work was *Secret Service*; or, *McParlan the Detective*, produced originally at the Walnut Street Theatre, and subsequently at the New National, his last appearance being at the latter theatre. He was at different times manager of the Boston National Theatre, the old National Theatre, on Walnut street, above Eighth, Philadelphia; the New Bowery Theatre in New York, and other popular resorts.

Mrs. W. H. Liston, the burlesque actress, is dead, aged forty-five.

Mary Anderson as Parthenia.

(Albany Sunday Times.)

It seems as if the coming actress had come at last. She has been waited for impatiently, particularly in Albany, where the much heralded Mary Anderson has twice before been underlined, but never appeared till last night, when, at the Leland, in the character of Parthenia, she invited the admiration which had been awarded her in every city in which she has played. F. B. Conway was the original Ingomar and Mme. Ponisi the original Parthenia. A year afterward Julia Dean played the heroine, and a little later Anna Cora Mowatt, both to the original hero. Till Miss Anderson, its most noteworthy revival was by Salvini, who made a decided sensation as the fierce, unlettered lover. Taller than most women, lithe of limb and nimble in motion, yet possessed of a carriage of queen-like dignity; a form with the slender, sinuous grace of the willow, but capable of assuming the most statuesque and classical poses; features chiseled after the Grecian order of beauty, mobile, and constantly changing; a long, white, shapely throat; eyes of grey probably, and hair light brown—it did not take the audience long to decide that they had before them one of the most beautiful of women, whatever she might be as an actress. But when she spoke, these visible charms were almost forgotten in the transcendent beauty of her voice. It alone is sufficient to make the fortune of any actor. Its range, from the softest whisper of love to the grand notes of command and defiance, its tone so rich, so strong, so perfect always—one can hardly believe such an organ possible. Clearly, Miss Anderson's personal gifts are of surpassing richness. If to these is added the necessary training, and all is vivified by genius, nothing is impossible for this Southern beauty. The play moved on, and each scene was additional proof that she is really animated by the divine fire. In the one or two grand situations of the play, she swept to the climax with a certainty which convinces that she is master of herself. In the lighter scenes her comedy acting was charming, and throughout the entire evening her by-play was effective and generally natural. Her faults are those which will disappear with experience. She is fully deserving of the unstinted praise that has been heaped upon her, and, as a native artist, she should receive, as she certainly will, the encouragement due a woman of such remarkable gifts and graces. The danger is she will be spoiled by too much kindness. But we hope not. The potentialities in her case are too great to be endangered. When we think of what Charlotte Cushman became unaided by such beauty, we can but hope that Mary Anderson will, in the near future, rise to a still grander height and be recognized the world over as the American actress.

A "Tragedian" Short Four Shillings.

At the Liverpool Police Court, on January 23, a young man named James Sullivan was brought up, charged with refusing to pay four shillings, the amount of a cab fare. It was stated by the prosecutor, a cab-driver, that on the previous evening the prisoner engaged him to drive about in search of a man named Eaves, but that on asking his fare the prisoner coolly said he had no money. Upon being asked by the magistrate what he had to say, the prisoner, who presented a very ludicrous appearance in the matter of costume, struck a highly dramatic attitude, and in a rich brogue related that he had come thence to enact Shakespeare's great plays, having been engaged by a gentleman named Eaves; that he had driven round the town to find Mr. Eaves, but in vain; and that the cabman deserved his fare, for he had "driven the steam out of his beast." Amid the uncontrollable laughter caused by his remarkable manner, the prisoner went on to say that he had been engaged by Mr. Eaves in Cork, but on arriving in Liverpool, and prospecting as to the condition of the two theatres to which he had been referred, he had refused to appear at either. He would not play on any boards but those of the Amphitheatre, where his father before him had earned his way to fame; and further, that if he could not get an engagement to suit him, he would go to the New York Bowery or the Fifth Avenue Theatre.

It transpired that on the previous afternoon the prisoner had gone to a grocer's shop and tasted the contents of some boxes of sardines and salmon, and given a large order, offering in payment a box at the theatre for the grocer and his family. He had been given into custody by the irate grocer, but the police would not hold him on that charge. While the magistrate was considering his decision, the prisoner burst into an excited declamation of Hamlet's soliloquy, "To be or not to be," and had measured out several lines before he could be stopped. The magistrate then said that he had been illegally taken into custody. The non-payment of cab fare being an offense to be punished by summons and not by summary arrest, he must be discharged. The prisoner was then liberated, and after inviting a number of the spectators to join a theatrical company he was about to organize, he left the court, but before doing so turned to the Bench and said with fervent emotion: "Sir, I will remember this. It will be placed on record and handed down to me and my family and mine as a monument to the end of time, when the world will be consumed by fire."

Mons. Debillemont, conductor at the Porte St. Martin, Paris, is dead, aged forty-five.

[CONTINUED FROM THIRD PAGE.]

o'clock. Every seat was filled from the orchestral railing to the highest bench in the top gallery each night, while a great many people were compelled to stand during the entire performance. The curtain rose promptly at eight o'clock and great applause, showing that the people of Louisville were satisfied that J. H. Haverly would do all he advertised, the pyramid of performers looked well and the large oil portrait of Jack Haverly, above all the rest, was very attractive. Pete Mack and Sam Price were the "funniest of the funny" eight end-men. Mr. Kayne, the conversationalist in the center, was the right man in the right place. The olio was good, the jokes new and took well, the songs were all well sung, the audience at one moment were very attentive and quiet and the next moment were quite boisterous in their laughter and applause. Harry Kennedy is "great" as a ventriloquist and was received at once as a favorite. The marching and dancing of the twelve clog dancers was excellent and received a continuous applause all the time they were "on." Their tableaux were fine. The New Orleans Quartette sang very well and proved to be one of the best features of the entertainment. Barry Maxwell as an "old darkey" was good. The twelve song-and-dance-men were enjoyed. Messrs. Adams and Lee, assisted by Sam Deering, in their musical specialties, were very good. The performance ended with a burlesque of the modern society drama, and entitled *Immolation*; or, *Broken Vows*. Taken in all, the show is fine and is doing a tremendous business. Billy Rice did not put in an appearance the first night, as he was left in Nashville. He arrived in time for the second night's performance.

Booked: March 17, for one week Mand Granger and the New York Standard company in *Almost a Life*. March 27, 28 and 29, McKee Rankin and Kitty Blanchard with Jack Haverly's company in the *Duities*.

Opera House.—Closed since 8th of March. Booked: 20th, 21st and 22d, W. S. Schmidt with De Bar's company from St. Louis. Note.—Tuesday night 12th, about 9:30, while Kate Claxton was on the stage at Macaulay's Theatre, Louisville, during the third act of *The Double Marriage*, some one entered her dressing-room by a window opening on Mr. Macaulay's yard. The party placed a box under the window and mounting it climbed in and stole Miss Claxton's hand-satchel, a pair of costly, heavy gold earrings, a fine gold pencil case. Also from her husband, Mr. Stevenson, who dressed in the same room, they stole a shirt with a set of fine studs and a solid gold pair of cuff-buttons; also a pair of pants, all of which are valued at \$150. The detectives have not got any clue to the thieves.

Columbus, O.

Opera House.—Prof. Hartz had rather an unsuccessful week, ending 15th. Houses smaller than the performances deserved. Hartz gives a very good show, besides giving away many useful presents, and is assisted by his sister, who is a pleasing vocalist; Frank Lawton, Ethiopian comedian, and D. L. Morris, a German lecturer. Excitement caused by the "fire bugs" probably had something to do with the light houses, or every body is saving himself for Maggie Mitchell and the Colville Opera burlesque troupe, who are here this week. Maggie Mitchell, 17th, 18th. Colville company, 21st, 22d.

Notes.—Barney Macaulay has postponed his date until 26th, after which we have the Ward and Haverly Diplomatic combination two nights.—Sells Brothers' Great European Seven Elephant Railroad Circus and Menagerie, which has its home in this city during each winter, is making extensive preparations for its coming season. Twenty elegant cars are being made expressly for the transportation of the show, which will take the road about April 14.

Buffalo, N. Y.

Academy of Music.—The New York Criterion Company opened Monday evening in the very amusing comedy of *Whims*. It is well calculated to draw large houses during the stay, is overflowing with fun of a choice and pleasing nature, and will undoubtedly prove a great success. For the coming week, as already announced in *The Mirror*, the Saville burlesque opera troupe will hold the boards, appearing for the first two nights in Buffalo, which drew such large houses during a recent visit here. The balance of the week will be devoted to *The Sorcerer* and *Trial by Jury*. Joe Emmet and Lotta will appear the following two weeks, but as to which week they will appear, the managers do not state. The Academy shows the marks of the painter, frescoer, upholsterer, etc., and is generally improved in appearance. The week has evidently not been an idle one with the managers.

St. James Hall.—Edouard Remenyi, the violin virtuoso, opened to only a fair audience Monday night. His performance should have filled the hall to overflowing. In style different from Wilhelmj, but unquestionably a great artist, and his return to Buffalo would undoubtedly fill the hall. For Tuesday, Wednesday, Thursday and Friday, French's Fifth Avenue troupe in *Pinafore*. The "diagram" does not, as yet, look like overflowing houses. Doubtless a great many are awaiting the return of the Saville troupe; and then, we are to have *Pinafore* performed by well and favorably known amateurs of the city, at St. Stephen's Hall, for three nights, commencing with Thursday, which will undoubtedly draw largely from the other. Gilmore's band, Saturday and Sunday evenings. Nothing definite as to the next week at this Hall.

Notes.—The Gray Nuns' fair and entertainment at the St. James Hall for the building fund to replace the structure lately burned netted the handsome sum of \$3,520.—The lecture of Mrs. Livermore on *The Coming Man*, Thursday evening, drew a large and appreciative audience. This lady is always sure of a hearty welcome in Buffalo.

Albany, N. Y.

Leland Opera House.—Mary Anderson, under the management of S. M. Hickey and John W. Norton, made her initial appearance in Albany, Monday evening, March 19, in *Ingomar*, and appeared during the week in the following plays: 11th, *The Hunchback*; 12th, *Blancet*; 13th, *Romeo and Juliet*; 14th, *Evadne*; 15th, *matinee*, *Lady of Lyons*; (evening) *Meg Merrilies* and *Faint Heart*. The play which was certainly the test of the repertoire was *Sheridan Knowles' Hunchback*. This play requires the greatest versatility of any in her repertoire. The delicate shades of expression and contrasts in sentiment require dramatic ability of the highest possible order, and Miss Anderson brought all these requisites into play. Voice and intonation gratified critical ears as had already beauty of person. John Albaugh's Master Walter was a splendid performance. W. Norton's Clifford was hardly a commend-

able performance, being quite tame throughout. The balance of the support did well, Miss Chase and Mr. McDonald earning a most deserved recall, and Mr. Brennan, as Fathom, being original and amusing. As Juliet Miss Anderson showed her versatility. In the scene with the nurse she gave a delicious picture of archness, piquancy, impatience and deep passion, and her "business" in this scene was at once novel and apropos. The Nurse was hardly acceptable, but Norton made a handsome, heroic Romeo, and Albaugh a finished Mercutio.—Henderson and Duff's Standard Theatre *Pinafore* company opened here 17th for a one week's visit.

Milwaukee, Wis.

We have had a rare treat in witnessing the play of *Almost a Life*, as presented by the New York Standard Theatre Company, an organization of real merit. The characters are all fitly distributed. Emily Higl played with considerable force and good effect. Miss Maud Granger has an attractive face and figure, and a fine taste in costuming, to make up for deficiencies in acting. The idiot Colinet was a fine impersonation by Le Clerq. Eben Plympton as Jules De Bonnevale was admirable. The other characters were well sustained by persons less widely known, but quite competent. Played to fair houses during their engagement of three nights. They were deserving of better patronage. To those who attended the play was highly appreciated and made an excellent impression. Route: to Fort Wayne and Lafayette, Indiana: 15th, Louisville, Ky. Letta in *La Cigale* at Grand Opera House, March 26, four nights and matinee. Strakosch Italian Opera, March 24 and 25, at Academy of Music. Spring has opened upon us in all her glories, but we cannot appreciate the *Frog Opera* as presented here 13th and 14th; it was a farce. Some of the music is very fine, but the duets and choruses all seem to come in the wrong place. Mr. W. S. Daholl of Providence, as Prince Frog, was very good. He has a fine baritone voice and did some good acting. The rest of the characters were amateurs.

Indianapolis, Ind.

Opera House.—Pinafore by the Fifth Avenue company, under the management of James Dickson, opened for three nights and matinee the 16th. The first night the house was comfortably filled, the remaining performances being greeted with larger audiences. Mrs. Eugene Ellis, or, as the bills read, Jean Debut, an amateur of this city, attempted the part of *Ophele*. Her singing was fair, but her acting developed the fact that she was new to the stage, and her nervousness was painful to witness. H. M. Stanley was troubled considerably from the same cause, and required the attention of the prompter, who spoke so loud that he could be heard in all parts of the house. Sidney Smith as Sir Joseph, George Weeks as Captain Corcoran and Frank Howard as Dick Deadeye, did fairly. Those remaining will not startle the dramatic world. The Otto combination was announced for the remainder of the week, but canceled their engagement. The *Double Marriage*, with Kate Claxton in the leading role, two nights, commencing the 17th. The house in all probability will remain closed the rest of the week.

Pauline Markham and company in *Pinafore* four nights at Metropolitan. Open the 19th.

Providence, R. I.

Opera House.—Splendid business all the past week. Frank Mayo, the first three nights, received a hearty welcome from large audiences. The second dose of *Pinafore* at this house, by the Boston Museum company, was well received. The houses were large and enthusiastic. March 17, for three nights and St. Patrick's matinee, Adah Richmond and her English opera company; *Chimes of Normandy*, La Perichole, and *The Sorcerer* are the operas to be given. Afternoon and evening of 22d Matfit and Tarr's Robinson Crusoe company will appear. Harry Joseph is with the company. Matfit and himself have many warm friends and admirers in our city. Lawrence Barrett gives but two performances here this season. He will appear afternoon and evening of March 26, *Man o' Airfile* for matinee, *Richelieu* for evening. Mr. Barrett will be finely supported by the Boston Museum company. This company will appear later in the season, giving for three nights My Son. Those who have already witnessed the performance of this company will appreciate the enjoyment in store for them.

Low's Opera House.—Josh Hart's variety combination for two nights, commencing 17th. Mr. Hart has a good company, many of them well known and well liked here.

Portland, Me.

Portland Theatre.—On the 11th and 12th, Genevieve Ward, supported by Milnes Leveick and a poor company, gave *June Shore* to good business. Miss Ward and Mr. Leveick gave some of the finest acting seen for a long while in Portland. Dave Crockett by Frank Mayo and company 14th, to good house. Mr. Mayo by repeated visits to this city has at last convinced the public that he has a good play and is an excellent actor. Chas. H. Thayer's company gave two performances on the 15th, to very good business. B. F. Woolf's drama of *For Jo* was given at matinee, and was noticeable mainly for the fine acting of Miss Mary Cary as the wife. Here is an unusually good actress traveling with a snap combination, when she would be an acquisition to any stock company in the country. The bill for the evening consisted of *Bull in a China Shop*, *My Uncle's Will*, *Box and Cox*, and *Sol Smith Russell* in his sketches. Manager Curtis appeared as Mr. Box in the last farce. Salisbury's Troubadours appear to-night (17th), in *The Brook*. Mary Anderson 21st in *Ingomar*, 22d *Romeo and Juliet* (matinee), evening *Evadne*. Aptommas at Rossini Hall, 19th.

Nashville, Tenn.

Masonic Theatre.—The Campbell Comic Opera Company presented *Pinafore* to a large audience, March 10, and a rousing matinee 11th, with a moderate house in the evening, owing to the counter-attraction at the Opera House. Thence to Atlanta, Ga. Misher's Swedish Lady Vocal Quartette are booked for Friday and Saturday, March 14 and 15. Grand Opera House.—Haverly's Masterdon Minstrels appeared at this place March 11 and 12, to the largest audiences ever seen in this theatre, there having been a great many persons turned away from the doors. Mr. Haverly has a great many friends here, and can always be sure of a hearty welcome when he visits our city.

Rochester, N. Y.

Opera House.—Sprague's Georgia Minstrels, under the supervision of Mr. A. T.

Harley, treasurer, played 14th and 15th with matinee, to good houses. Some improvement is noticed since their appearance last fall. They report business good. Barney Macanley opens 17th for three nights, followed 20th, 21st and 22d by Ben Rogers with the Council of Ten.

CORINTHIAN HALL.—Mrs. H. M. Smith, assisted by Miss Jeanne Dana, contralto, C. H. Clark, tenor, D. M. Babcock, basso, and Walter Emerson, cornet, gave a very creditable concert 15th, before a good audience. Leonard Remenyi, violin virtuoso, 18th, and Gilmore's Band, 20th, are the attractions at this house for this week.

Miscellaneous.

NEW HAVEN.—Opera House: Pinafore was presented on the 10th by Henderson & Duff's company to a delighted house. On the 15th Genevieve Ward played Jane Shore, supported by Milnes Lovick and Jarrett & Palmer company. She returns for one night, 17th. Music Hall: The Olympic Novelty company gave an exhibition on the 12th. Tony Denier's Humpty Dumpty company played to good houses at matinee and evening of 15th. The Rice Extravaganza company is billed at the Opera House 21st and 22d; Lawrence Barrett, April 2; B. Macanley, 11th and 12th. Josh Hart is billed for Music Hall, March 20.

MADISON, Wis.—T. L. Welch's Pinafore company, under management of Bruno Kenicott, appeared at the Opera House 13th to a good house. The company gave a fair entertainment. Route: Eau Claire 14th, La Crosse 15th. The Forbes dramatic company in Uncle Tom's Cabin and Black Diamonds, 14th and 15th, to moderate houses. Janesville, 17th, 18th; Woodstock, Ill., 19th; Harvard, 20th; Rockford, 21st and 22d. The Mirror is liked very much for its independent course and its spicy contents.

LANCASTER, Pa.—S. S. Sanford's Pinafore crew, which gave a very poor performance here on the 11th, stranded at Marietta on the 13th. C. F. Jones, the treasurer, and Miss Hattie Arnold, the Josephine and only good singer of the company, skipping with the funds after the show there. Leonard Grover's Our Boarding-House to light business, 12th; May Fiske's Blondes, 13th to a good house; 14th, Ole Bull concert to a packed house, standing room only being offered in the evening.

HALIFAX, N. S.—Hamlet was played at the Academy last week, with W. F. Burroughs as the gloomy Dane. This week the attraction has been Hurricanes and the Irish Lion. Hurricanes was nicely set and acted through-out, and the stock company handled it with great ability. March 13, Miss M. Allister takes her benefit in Flowers of the Forest. Mr. Pat Xanuary has joined the company. Business improving.

READING, Pa.—Academy of Music: Ole Bull and company concentrated here 15th to a crowded house; the company disbanded here. The McDonough-Lauch combination in Pinafore, under the management of Mishler & Miller, came 17th to a packed house, but a more disappointed audience was never seen in this city. It was a grand failure with but one exception—Miss Pixley as Josephine was grand. Tony Pastor, 25th.

CHILICOTHE, Ohio.—Opera House: Maggie Mitchell and company in Lorette, to large house. Booked: Colville Folly company March 19th; John McCullough and Charles Barren and company soon; Ford's company in H. M. S. Pinafore to follow. Masonic Hall: Denman Thompson and company March 13, to large house. Nothing dramatic booked.

ERIE, Pa.—Park Opera House: Rice's Evangelines company in Pinafore landed from 15th to 27th. Charlotte Thompson and company in Jane Eyre, are booked for 31st. John McCullough, Lotta, and Nick Roberts' Pantomime, are underlined for appearance in April, under management of Sam T. Jack of the Oil Circuit.

BRIDGEPORT, Conn.—Hawes Opera House: 15th, Nick Roberts' Humpty Dumpty troupe, to good business. Grimaldi and Dromio, the two clowns, kept the audience in a continuous roar. The performance was a most enjoyable one. March 19, Swedish Lady Quartette; 20th and 21st, Henrietta Chaufrant; 25th, Genevieve Ward.

WHEELING, W. Va.—Opera House: Denman Thompson troupe showed to bad business on the 14th. It deserved to have fared better. Booked: Colville burlesque company, 17th and 18th.

TRENTON, N. J.—Taylor Opera House: Wilhelm gave a grand concert 14th to a large and very enthusiastic audience. March 19, Pinafore; 24th, Fannie Davenport.

POUGHKEEPSIE, N. Y.—Drake's dramatic combination will play Lottery of Life 17th. Tony Denier pantomime company 24th. Tony Pastor, April 15th.

DATES AHEAD.

A. Anderson, Mary and combination, Portland, Me., 21st and 22d; Salem, 24th; Lowell, 26th; Lawrence, 27th; Lynn, 28th; Chelsea, 29th; New Bedford, 31st; Fall River, April 1st.

B. Booth, Edwin, McVicker's, Chicago, April 7th, four weeks. Bonicelli, Dion, Grand Opera House, Cincinnati, 17th, one week; Opera House, Chicago, 20th, one week. Barlow, Wilson, Primrose & West's Minstrels, Los Angeles, 14th, 15th, 16th, 17th; Visalia, 18th; Modesto, 19th; Stockton, 20th; San Jose, 21st, 22d.

C. Bonifay, George C., and combination, St. Louis, March 17th; Chicago, 24th, each one week. Barrett, Lawrence, Maysville, Ky., 20th; Lexington, 21st, 22d; New Bedford, Mass., 23th; Providence, 24th; Portland, Me., 25th, 26th; New Haven, April 1st.

D. Bangs, F. C., Walnut Street Theatre, Philadelphia, March 24th, one week. Byron, Oliver Doud, Kansas City, 17th, two weeks. Collier's Celebrated Case combination, Grand Opera House, N. Y., 17th, two weeks; Novelty Theatre, Williamsburg, 31st, one week.

E. Claxton, Kate, and combination, Bloomington, Ill., 24th. Critchfield Comedy Combination, Buffalo, N. Y., 17th, one week. Chaufrant, Henrietta and combination, Bridgeport, Conn., 20th, 21st. Colville Folly combination, Dayton, O., 20th; Columbus, 21st, 22d. Crane and Robinson, Washington, D. C., 17th, one week each.

F. Carnross' Minstrels, Baltimore, 24th, one week; Washington, 31st, one week; Opera House, Philadelphia, April 7, one week; Cleveland, O., 11th, one week. Cummings, Minnie and troupe, Brooklyn, 17th, one week.

G. Davenport, Fanny, Colonel Sinn's Theatre, Brooklyn, 17th, one week; Trenton, N. J., 24th; Scranton, Pa., 25th; Grand Opera House, N. Y., April 14th.

Diplomacy combination, under Zimmerman, Jackson, Miss., 17th, 18th; Little Rock, Ark., 21st, 22d; Nashville, Tenn., 27th, 28th, 29th; Evansville, 31st.

Diplomacy combination, under Simmonds, Coldwater, Mich., 21st. Denier's Humpty Dumpty party, Poughkeepsie, N. Y., 20th; Albany, 21st and 22d.

E. Emerson's Minstrel's, Ware, 20th; Sherman, 24th; Little Rock, Ark., April 1st, 2d.

F. Emmet, Joe, and combination, Detroit, Mich., 20th, 21st, 22d; Jackson, 24th; Toledo, O., 29th; Sandusky, 26th; Cleveland, 27th, three nights.

G. Fannin, J. T., Philadelphia, this week. France, Sidney C., Chicago, 17th, one week.

H. Gotthold & Bell's "Uncle Tommies," Springfield, 17th, 20th, 21st; Pama, 21st; Mattoon, 22d.

I. Grover's Our Boarding House Company, Scranton, 19th.

J. Haverly's Master of the Minstrel's, Vicksburg, 21st, 22d; New Orleans, 23d, one week.

K. Hoss English Opera Troupe, St. Paul, Minn., 20th, 21st, 22d; Minneapolis, 24th, three nights.

L. Haverly's Dantes Troupe, Nashville, 23d, 24th, 25th; Louisville, 27th, 28th; Cincinnati, 31st, one week; Brooklyn, April 7th.

M. Holman Opera Troupe, Charleston, S. C., 20th; Savannah, 24th, three nights.

N. Janussek and combination, Milwaukee, Wis., 20th; Grand Rapids, Mich., 21st, 22d.

O. Jefferson, Joe, Washington, one week, one week.

P. Knight, George S., and combination, Pittsburg, 17th, one week; Philadelphia, 24th, two weeks; Broadway Theatre, N. Y. (return engagement) in April.

Q. Loffa and combination, Hooley's Theatre, Chicago, this week; Bloomington, Ill., 24th; East Saginaw, Mich., April 1st.

R. Lingard, Dickie, Olympic Theatre, N. Y., this week.

S. McCullough, John, with T. W. Davey's combination, Chicago, 17th, two weeks.

T. Macey, Barney, Oswego, 20th; Utica, 21st and 22d; Portland, 24th, 25th; Bridgeport, 26th; Portsmouth, N. H., 27th; Ipswich, Mass., 28th; Haverhill, 29th; Marblehead, 31st; Gloucester, April 1st; Worcester, 3d.

U. Mayo, Frank and combination, Holyoke, 20th; Northampton, 21st; Springfield, 22d; Brooklyn, N. Y., 24th.

V. Mapleton Opera Troupe, Academy of Music, New York, this week.

W. Mitchell, Maggie, Columbus, Ohio, 17th, 18th; Yeda, 19th; Richmond, Ind., 20th; Lafayette, 21st; Bloomington, Ill., 23th; Peoria, 24th.

X. Modjeska and company, St. Louis, 17th, one week; Chicago, 27th, two weeks.

Y. McWade, Robert and combination, Opelika, Ala., 17th; Macon, Ga., 19th; Atlanta, 21st.

Z. Minkham, Pauline and Pinafore combination, Indianapolis, 19th, 20th, 21st, 22d and 23d.

A. Nobles, Milton, and combination, Cincinnati, 17th, one week; thence Chicago.

B. New York Park Theatre combination, Albany, 24th, one week.

C. Oates, Alice, Arch Street Theatre, Philadelphia, this week; Baltimore, March 24th; Lyceum, N. Y., later.

D. Pastor, Tony and combination, Baltimore, this week; Poughkeepsie, April 15th.

E. Raymond, John T., and company, Cleveland, O., this week; Pittsburgh, 24th, one week.

F. Standard Theatre combination of New York, Albany, 17th, one week; Dayton, O., 31st.

G. Rice's Evangelines, Boston, this week; New Haven, Conn., 21st, 22d; Youngstown, O., April 1st; Leavenworth, Kan., 9th.

H. Stevens, John A., Unknown, Cincinnati, this week.

I. Strakosch Opera Troupe, Chicago, 17th, one week; Milwaukee, 24th, 25th; Indianapolis, 27th, three nights; Pittsburg, 31st.

J. Suburban's Troubadours, Salem, Mass., 20th; Lowell, 21st; Lynn, 22d; New Bedford, 24th; Taunton, 25th; Montreal, 31st, one week.

K. Sprague's Georgia Minstrels, Syracuse, 19th; Rome 21st; Fort Plain, 22d.

L. Thompson, Den, Jo-hanna Whitecomb company, Detroit, Mich., 17th, 18th, 19th; Grand Rapids, 20th.

M. Thompson, Charlotte, Cleveland, 24th, one week.

N. Williamson, Mr. and Mrs. J. C., Walnut Street Theatre, Philadelphia, this week.

O. Ward, Genevieve and combination; Bridgeport, 26th.

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MME. P. A. SMITH'S ESTABLISHMENT. The Nashville American says: Miss Libbie Kline (Mrs. J. K. Emmet) made her reappearance last night as Louisa Crawford. Her conception of the school-girl character of Louisa deserves much praise in the vision scene. Her sympathetic tone and modest simplicity show the part to admirable advantage. Mrs. Emmet's toilet attracted much attention. In the second act she wears an exquisite pink silk, trimmed with Chinese erape and gold buttons. Next she appears in a rich white silk, very elaborately trimmed with point-lace. This costume is especially rich and well calculated to excite the envy of feminine hearts. In addition there is a seal-skin sash, which brought her triumph to Nashville. We understand that the above dresses were designed and finished by Mme. Smith of 117 West Twenty-eighth street, New York. If Mrs. Emmet's dresses are a sample of Mme. Smith's designs, we don't see the necessity of Americans going to Worth of Paris.

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EASTER MONDAY,

APRIL 14, 1879.

MARIE PRESCOTT

—AS—

MME. TREBAUD,

IN

MOTHER AND SON.

California Theatre.

[Argonaut.] Miss Prescott, in a red costume and a new mauve dress, looked as handsome as a picture. I recommend her to try Twixt Axe and Crown some day, when she shall have toned down her style. She would look the impetuous young Elizabeth to the life.

[Post.] Miss Prescott appeared to unusual advantage as Madame Trebaud, a role in which her most noticeable fault—a lack of repression—should have been prominent. That it was not, was excellent evidence of marked improvement and care. The part was well conceived and well acted, displaying more of the finer quality mentioned than anything she has done here.

[Call.] Mother and Son drew a good audience at the California last evening. There is a good deal of attention directed to the manner in which Miss Marie Prescott is rendering Madame Trebaud. We begin to think this lady has been suppressed by unfortunate circumstances heretofore, and that she has at length found her opportunity. At any rate, she is making a strong, well-rounded character out of the part assigned her, and giving great satisfaction. Noting the strong manner in which some of the resident members of the California Theatre company play the various parts assigned them in Mother and Son—especially the rendering of Clarissa Trebaud by Miss Marie Prescott—we are more than ever convinced of the injustice done the average members of the profession by the "star" system.

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[From THE NEW YORK HERALD, Feb. 1, '79.]
The play "Unknown," which Mr. John A. Stevens is nightly presenting at the Globe Theatre, has proved a success. It is a strong melodrama, with an exciting situation at the close of each act, presented with new and appropriate scenery and an excellent company. The management announces it until further notice.

[From THE ST. LOUIS REPUBLICAN, Feb. 25, '79.]
It is not strange that the play of "Unknown" should win popular favor and draw such a large audience as greeted its reproduction at the Grand Opera House last night, for it contains all the elements of popular success. Mr. Stevens' assumption of the part of Harold, the hero of the play, is a thoroughly masterly bit of acting—a very difficult character remarkably well rendered. He portrays a curious phase of insanity—that demented condition where, at intervals, reason strives to break through the cloud that is upon it, and it is in the portrayal of this struggle that he finds full scope for a masterly effort. Mr. Stevens has brought his own company—the same which supported him in his recent prosperous New York engagement—and it is a good one. We have had plenty of troupses loudly heralded as "great," but few better dramatic companies than this. Not that its members are great artists, but that they fill their respective characters to perfection, dovetailed, as it were, into the parts they assume.
"Unknown" is called a "romantic idyl." It is not an "idyl" but a melodrama, strong and clean, free from absurdities, powerful in its situations, pure in sentiment and language, and has assumed the position it fully deserves—that of one of the best plays of its kind on the stage.
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